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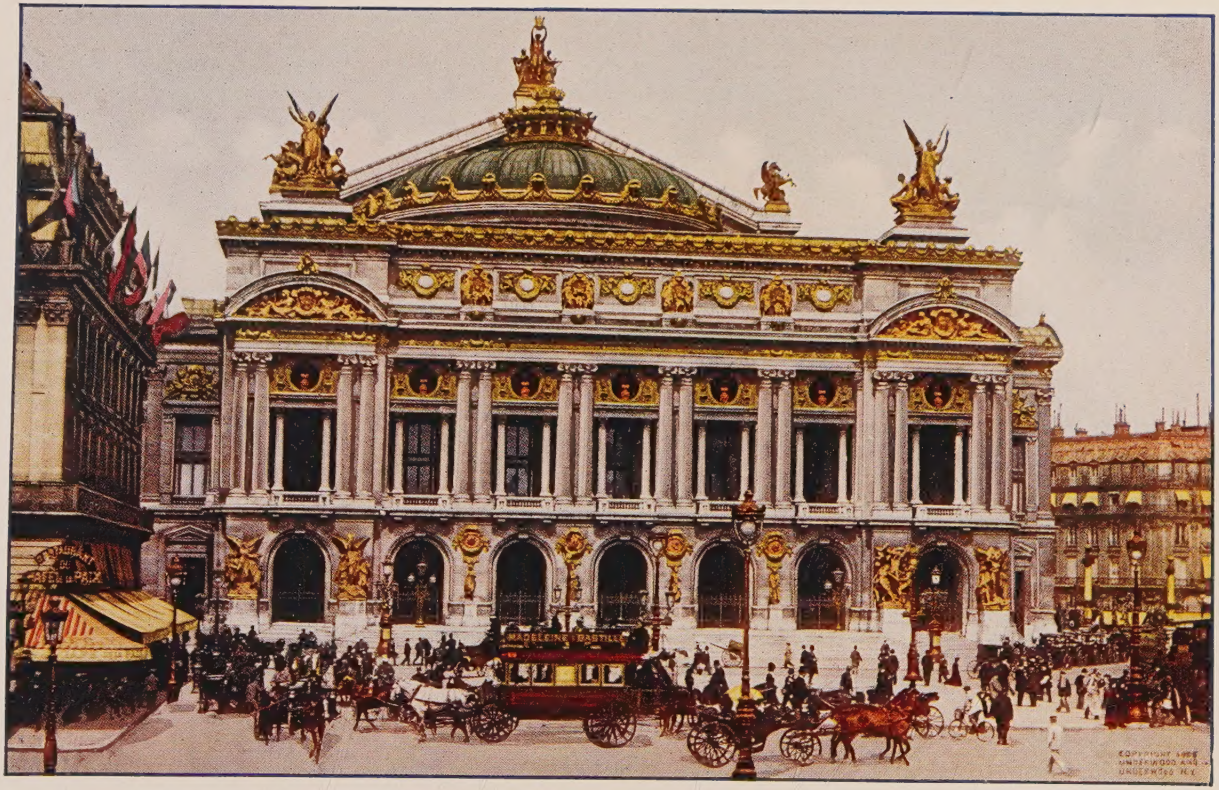
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THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

OPERAS

WITH

INTRODUCTION

BY

H. E. KREHBIEL

W. L. HUBBARD
EDITOR

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OPERA AND LYRIC DRAMA

H. E. Krehbiel.

It is sometimes, indeed, frequently, advisable to study history backward, permitting the more intimate knowledge which we have of things in their present and familiar manifestations to throw light on the phases which those things presented long ago. Progress is not in a direct line, but in a spiral direction. The movement is onward, but ever and anon a point is reached which seems to make the conclusion of a cycle, and to be nearer the point of departure than any other point in the course. The principle is illustrated in the history of that mixed art form popularly called opera, and it is from this point that this historical and analytical study proceeds. Essentially, despite the immeasurably greater potency of expression which all its component elements have attained, it approaches the art form with which musical historians generally begin its story, more closely than it does the opera of only a century ago; i. e., the phase which the art form had reached after two centuries of development. This is true even in the simple matter of terminology. Since Wagner, composers have been averse to the term which sufficed them for two hundred years and have tried to discover one which should more specifically describe the mixed art form of music and drama. The term which Wagner invented, "Musikdrama," is nothing more nor less than a

German form of the old Italian "Dramma per la musica," while "opera" is but a convenient but vague and ill-constructed abbreviation of "opera in musica," a term which came into use after the lyric drama had become so completely artificialized that its original aim and its original methods have been all but forgotten. A return to first principles has brought with it a return to designations which are more lucid and accurate than "opera" could ever be, except in an arbitrary and conventional sense. Caccini's "Eurydice," one of two simultaneous settings of the work which the majority of historians have agreed to call the first opera and which, with its companion by Peri, was published in Florence A. D. 1600, had only this title (in Italian): "The Eurydice; composed in music in representative style by Giulio Caccini, called the Roman." "Orfeo," by Monteverde, produced in Mantua in 1607 and published two years later, was called on the title page, "A Fable in Music" (or tale, or story). Later composers of the Seventeenth Century hit upon "Drama in Music," "Tragedy in Music," "Comedy in Music," and finally "Opera in Music" (that is, work, or works), of which the term "Opera," which served down to our own day, was an abbreviation. The general term was now qualified by an adjective indicative of the mood and manner of the work, such as "Grand Opera," or "Comic Opera," and its poetical contents, "Historical Opera," "Romantic Opera," and the like, the significance of which may be reserved for discussion presently. Richard Wagner called all his compositions for the stage operas down to "Tristan and Isolde," which he designated on the title page as an "Action in Three Acts" ("Handlung in drei Aufzugen"); his tetralogy, "The Ring of Nibelung," he called a "Stage Festival Play" ("Buhnenfestspiel"), and to emphasize its solemn character, "Parsifal" received the ponderous designation, "A Stage Consecrating Festival Play" ("Buhnenweihfestspiel"). Of all his later works, he spoke collectively as "music-dramas," though I have preferred to translate the term, with defensible (or at least

pardonable) license, as "Lyric Dramas." Verdi called "Aida" an "opera in four acts" ("Opera in quattro Atti"), but his "Otello" he designated a "Lyric Drama" ("Dramma Lirico"), and "Falstaff" a "Lyric Comedy" ("Commedia Lirica"). Massenet's "Navarraise" is a "Lyric Episode in two Acts;" Puccini's "Madame Butterfly," a "Japanese Tragedy;" Cilea's "Adriana Lecouvreur," a "Comedy Drama," and so it goes on, the composers finding, when they can, titles descriptive of the dramatic style of their pieces, but refusing to give them any designation beyond the titles indicative of their dramatic contents. Thus, we have a return to the custom which prevailed while the art form was in its very beginnings and when its creators were filled with a solemn notion of its dignity and its beauty.

So much for the revolution in terms. In the more significant matter of purpose, the same principle holds good. The inventors of the Italian opera, for reasons which they thought valid, sought to bring music into the service of the drama, and, in pursuit of this plan, they strove hard for the dramatic expression of which they conceived music capable, not at all caring to add to the purely artistic beauty of music as such. In the progress of time, musical beauty became the dominant idea of the opera — the idea to which the action (but not its outward dress), was made slavishly subservient. Then came a revulsion from the conventionalism of this phase and gradually a return to the original purpose, which held the play to be "the thing" and music one of the agencies for its attainment. Meanwhile, of course, the possibilities of musical expression had been marvelously increased by the influence of romantic feeling, which developed harmony, and the growth in the instrumental art; and, by the time that composers were willing to make their music a helpful agency in the expression of the drama, they had been equipped with an apparatus a thousandfold more efficacious than that at the command of their precursors of two and a half centuries before. To make possible the direct pursuit of the dramatic ideal, which had originally been the

aim of opera writers, they now had to shuffle off some of the formularies which had grown up in the service of musical beauty and stood in the way of the truthful dramatic expression, and thus we reach the age of reform, of which Gluck and Wagner are the shining lights. These men — regenerators of the old quite as much as they were reformers of contemporaneous art — opened the way to the absolute freedom exercised by the composers of today, and give at least some measure of justification to the methods of the latest revolutionary, Richard Strauss, in whose "Salome," music surrenders all its functions as an independent art, and becomes a mere adjunct of the drama; a part of the scene, an emotional voice in the service of the ugly as well as of the beautiful, realistic and delineative.

As has been intimated, it is customary for writers to begin the history of opera with a dramatic and musical work produced in 1600. The "Eurydice" referred to is a convenient mile-post simply because it stands forth brightly illuminated by the sun of the renaissance of learning. As a matter of fact, the opera is as old as the drama and, the world over, its elements are found in harmonious union. The primitive form of stage play which may be witnessed in China, Siam, and other countries, or even in the religious functions of our own American Indians, shows that union of poetry, music and action whose development into the tragedy of the ancient Greeks, was the inspiration of the inventors whose achievements fill the first chapter of specific opera history. Music was once an integral element of all speech and remained an integral element of all solemn and beautiful speech when the Athenian tragedians created the art works which are still the subjects of enthusiastic literary study. In the classical drama the lines were chanted and the individual actors had the co-operation of instruments and of a chorus which sang and danced with solemn and lovely gravity to heighten the expressiveness of word and dramatic situation. This fact seemed a matter of large moment in the minds of a coterie of scholars who, toward the close of

the Sixteenth Century, were in the habit of meeting for learned discussion in the house of one Giovanni Bardi, the Count Vernio, in Florence. These men were, for the greater part, merely amateurs in music; only two of them were professional musicians, Jacopo Peri and Giulio Caccini. Among the others was Vincenzo Galileo, father of the great astronomer, and Ottavio Rinuccini, a poet. These men had convinced themselves by study that the classic drama had been delivered in a kind of exalted declamation, approaching song. There was nothing like it in the vocal music of their time; folk-song, it would seem, was condemned by them as much as it was by the composers of their day, and artistic music was fettered by the forms which the church musicians had given it. For a whole century, at least, music had been used in the drama, but it was all polyphonic; that is, many-voiced music. No actor sang alone; even if he were delivering a soliloquy alone upon the stage, he sang only one part of a many-voiced composition in the style of a madrigal; the other voices, which supplied the harmony, being sung by companions who were hidden behind the scenes. A solo without harmony, or with harmonic support from an instrument or instruments playing in chords, was unknown. Instrumental music was in its infancy and its forms were vocal and polyphonic. Song with instrumental accompaniment was but an assignment of one part to a singer while the other parts were played as if each instrument was a member of a vocal choir. Expressive melody was, therefore, out of the question, and an expressive melody was the first requirement, if the drama was to become musical throughout, as the classic tragedy was conceived to have been. And so these Florentines brushed aside the art as it had been developed by the great musicians (Palestrina and the rest), and invented a new manner of utterance, which they called (as we have seen in the title of Caccini's "Eurydice"), the representative, or, perhaps it were better to say, the expressive style. The actors sang alone and had the help of instruments which were played behind the scenes, the first

operatic orchestra being, like Wagner's at Bayreuth, out of sight. They did not sing set tunes; that is, formal melodies, divided into periods balancing each other symmetrically, but they created a kind of recitative, as it is called in operatic terminology. They observed carefully the inflections in ordinary conversation which spring involuntarily from an emotional stimulus and tried to reproduce them in the musical setting of the poetry. The music followed the rhythmical flow of the words with great exactness and helped to make them impressive. Like the Greeks, they made use of a chorus, and, believing that the choral portions of the classic drama were more highly and artificially developed than the dialogue (as indeed they were, and, I believe, more richly accompanied by instruments), they wrote their choruses in the style of the artistic music which they had cast aside in the other portions of the drama; that is to say, the choral odes became madrigals.

A pastoral called "Dafne," for which Rinuccini wrote the text and Peri the music, which, it is to be supposed, embodied the new ideas, was produced privately in the palace of Jacopo Corsi, one of the eager Florentine coterie, in 1597. It would, perhaps, be called the first opera, had it had a public hearing or had it been preserved. Since fate forbade both of these things, that honor falls to "Eurydice," which Peri was commissioned to write three years later, for the festivities attending the marriage of Henri IV. of France and Marie di Medici. Caccini, who was a singer, helped Peri to compose the music and at the performance his setting, as well as that of Peri, was drawn up. Afterward, both men printed their scores, if they can be so called, and their music is available for study and even for reproduction, having been reprinted, only the reproduction of the instrumental part would be accomplished with difficulty, for, though the harmony is indicated by a figured bass (which was also a new invention), there is no indication in the music how the instruments were employed. The noble amateurs and their friends acted as orchestra and played the harmony — it may

be assumed in a manner suggested by the composers — on a harpsichord, chitarrone, lira grande, theorbo or large lute, and three flutes. Naturally, other cities became emulous of Florence, and before the end of the Seventeenth Century, Mantua, Rome, Bologna and Venice entered the lists, each contributing somewhat to the advancement of the new art form. At first, like most other manifestations of the beautiful in art, it remained in the service of the nobility and aristocracy; but Rome saw the beginning of its popularization at the carnival of 1606, when, like another Thespis, a mountebank musician fitted up a little play with music, and helped by five performers, went through the streets playing it upon a stage mounted on a cart. Nothing more is heard of this beginning, however, and a quarter of a century elapsed before there was an operatic performance in the house of a Roman nobleman. Venice was the first city to devote a theater to operatic representations. It was the Teatro di San Cassiano, which opened its doors to the public in 1637, and before the century came to an end there were eleven opera houses in Venice, for which a numerous brood of composers were kept busy writing. One of these, who has come to be called Cavalli, produced no less than thirty-four operas for Venice alone, and his fame went throughout Europe. Of his immediate successors, Cesti, Pallavicino, Legrenzi, Sartorio, Strozzi and a few others were the most popular. But it would add little to our knowledge of the growth of opera to discuss the personal history of the men or the character of the music which they wrote. The progress which the best of them marked had its starting point in the operas of Claudio Monteverde (1568-1643), who was Cavalli's teacher, who, when he produced his "Orfeo" in 1607, had already created a stir by the innovations which he had introduced into polyphonic music for the purpose of giving it greater emotional expressiveness. The score of "Orfeo" has been preserved and republished in Germany within recent times, but there is nothing in it comparable with a short monologue, the lament of Ariadne after her desertion by Theseus,

which is all that has remained of the later opera, "Arianna" — a song of the arioso type, which for truthfulness and poignancy of expression is comparable with anything that has been composed by the great masters since. Its beginning is "Lasciatemi movire," and as it is obtainable in the best music shops, with its harmonies written out from the old thorough bass, no student of dramatic song should fail to study it. This lamentation marks the crystallization of the free and formless monody, as it was called, into the arioso, and, while in itself an achievement of great significance and value, it is a mile-post on the road over which Monteverde's successors traveled with great rapidity for a century and a half, by which time the old lyric drama had degenerated into a soulless art form, to the artificialities and sensuous beauties of which all the high purposes of its inventors had been sacrificed. When arioso, which had grown out of the representative style, had grown into the artificial formula known as the aria, the tragedy with music became an opera, and the opera became a mere concert in costume. A brief account of the opera as it existed at the time of Handel will be given presently, but first it must be stated that largely under the influence of Monteverde, the potency of the instrumental element in it had been developed far beyond the dreams of Peri and Caccini. In place of their band, which might be replaced today with a small pianoforte, flutes and a few guitars, Monteverde used no less than thirty-six instruments, including violins, trombones, trumpets and three small portable organs. For these instruments, moreover, he wrote independent movements, and he used them in groups for dramatic effect. To him is attributed the invention of the pizzicato and tremolo on the violins — two effects that every composer has employed since.

While Italian opera was still in its infancy, it began the invasion of the other European countries. Germany, Austria, France and England at first adopted it bodily and then gradually modified it to suit the taste of their people, this being an inevitable result of the democratic tendency which

prevented it from remaining the plaything of the courts. Royalty and nobility might tolerate it in its original tongue, but when it came to be presented to the people and to ask their patronage, the vernacular asserted its rights in each of the countries mentioned. In all of them, however, must be presupposed a period like that which prevailed in Italy before the Florentine coterie made their invention, in which efforts were made to adapt the artistic forms of music to masques and pantomimes. In Germany, Heinrich Schütz wrote music (which doubtless approached its Italian model), for a translation of Rinuccini's "Dafne," at the command of the Saxon Elector, Johann George II., in 1627. Seventeen years later, Sigismund Gottlieb Staden composed a pastoral called "Seelewig," which was thoroughly German, though it leaned heavily on Italian models. The first opera house in Germany was opened in Hamburg in 1678, forty years after Italy saw the first institution of the kind. The operas were heavy-footed German affairs, made clumsily over the Italian last, and none of the composers made a mark upon the historic page until the arrival of Reinhard Keiser (1673-1739), in whose orchestra Handel sat and whose successes no doubt had much to do with the development of Handel's genius. Cavalli, who had previously gone to Vienna to produce some of his operas, went to Paris in 1660. The French capital had been familiar with Italian works and Italian singers for fifteen years, but then the national spirit (Chauvinism, we call it when in an unamiable mood), had already asserted itself so vigorously that Cavalli made a failure with two operas, though he came under the patronage of Mazarin. In 1671, the Academy of Music, now popularly spoken of as the Grand Opera, was established under letters patent obtained from Louis XIV., and in this institution, which has ever since held the eye of the civilized world, the real beginnings of French opera were made, though it did not achieve much until it fell into the hands of Lully (1633-1687), an Italian who had been taken to Paris to be a scullion in the kitchen of the Montpensier. He became a

power, and a most tyrannical one, indeed, and though he helped to foster the ballets which won the chief delight of the grand monarch and his court, he composed twenty operas, some of the airs of which may still be studied with profit and heard with pleasure, and fixed the form of the French grand opera, which recognized then and still recognizes the keen instincts of the French people for the drama. Italian influences did not lose their hold in Paris, however, and when Gluck came, in the Eighteenth Century, to write in the manner that might have been expected to make an irresistible appeal to the French people, he had to fight his bitter battle with Piccini. In England, the principles represented by the Florentines found expression in a setting of a masque from Ben Jonson in 1617, by Nicolo Laniere, an Italian born in London; but the fashion of setting an entire stage play to music was not established by Laniere's experiment. Even when England's most powerful and original genius, Henry Purcell (1658-1695) came, the operatic form still lagged. Purcell was a pupil of Pelham Humphries, a pupil of Lully; yet Purcell, with unmistakable dramatic instincts, wrote no complete opera, but only incidental dramatic music for masques and plays, though some of these compositions have the form, dimensions and significance of operatic scenes. Italian opera of the accepted Italian type came into dominant vogue with Handel in 1711.

What was opera like at the close of the period which has now been outlined? I can only give a few significant hints and leave the filling out to the imagination of the reader, or the completion of his knowledge by further study. In Germany and England, we are confronted for a time with an anomaly of language. The purveyors felt that the people ought to understand the words of the play, but they were dependent on foreign singers and foreign composers to a great extent, and they knew that their own languages were not as well adapted to Italian music as the Italian. So, for a space, they made use of two languages, Italian and the vernacular. Handel's "Almira," written for Hamburg, has

German recitatives for the dialogue, and Italian arias. For three years in London, Italian and English were mixed in the manner amusingly described by Addison:

"The King or hero of the play generally spoke in Italian, and his slaves answered him in English; the lover frequently made his court and gained the heart of his princess in a language which she did not understand. At length the audience got tired of understanding half the opera and to ease themselves entirely of the fatigue of thinking, so ordered it that the whole opera was performed in an unknown tongue." Addison thought that the grandchildren of his generation would wonder at the conduct on the part of their forefathers, in listening to plays which they did not understand; but the English and American people do the same thing today.

But in Italy itself, where the language was understood, the opera was less artificial. At the outset the subjects had been classical; very naturally, indeed, the record starts with the story of Orpheus and Eurydice. Then they became antique—historical. But it made no difference whether the hero was a god, a demi-god, an ancient monarch, or a man of war. It was his business to run about the stage, generally in disguise, and sing elaborate tunes in an unsexed voice. A hard and fast formula governed the construction of operas down almost to the Mozart period, the period from which present, popular and practical knowledge may be said to date. The plot had to be classical; there had to be six characters and six only (three women and three men); occasionally a woman might take a man's part, but many of the men sang with women's voices; there were three acts and in each of the three each character sang an air; there were five varieties of airs, but each kind had the da capo; that is, after it had been finished the singer returned to the beginning and sang the first part over again, this time with such embellishments as he or she could invent. The various kinds of arias were designed to display the capacity of the singers in the sustained style, their ability to sustain long notes, to declaim the words rapidly and expressively, to sing long flourishes

(" divisions," they were called in England) brilliantly, and, in general, to unfold the whole art of beautiful singing as such.

Naturally, when such notions prevailed, the singer became the dominating figure in the operatic world, and the dramatist dropped completely out of sight. In a way it may be said that the reform inaugurated by Gluck, of which the Wagnerian art work was the final fruition (for there has been no essential progress since " Parsifal "), was the composer's emancipation of himself from the tyranny of the singer and an unconscious ebullition of the old spirit which, in the first instance, had created the lyric drama. In a preface to his "Alceste," Gluck laid down a statement of his reformatory strivings. He wished to reduce music to its true function as the helpmeet of poetry, to make the overture a sort of argument of the play and to strive for beautiful simplicity. The words must sound to all whose historical knowledge of the opera is bounded by the last century like an utterance of Wagner's. The principles which actuated this master musical dramatist have been often set forth, but they may be again set forth, probably with profit. Wagner, like Gluck, started with the proposition that in the opera, music had usurped a place which did not belong to it; it was designed (he might have quoted the Florentines), to be a means and it had become an end. In the drama is found a composite form, embracing poetry, music, pantomime and scenery. Each of these factors is contributory to the whole sum, and they ought, therefore, to co-operate on a basis of mutual dependence or interdependence, the inspiration and aim of all being dramatic expression. Music, therefore, must be subordinated to the text which gives rational expression to the dramatic idea and aim, not to exalt itself, but to raise the word to a higher power by giving it greater emotional vitality than it possesses in itself. So, also, it ought to vivify the pantomime and accompany the stage pictures. In order to do this, it had to be relieved of the shackles of form which had been placed on it when

it was the servant of beauty merely, so that it might move unimpeded along with the other factors. So the distinction between recitatives and arias, all set forms, indeed, were abolished and an endless strain of music flowing along the lines of the drama took their places. An exalted form of speech is borne along on a flood or orchestral music, which, quite as much as song, action and scenery, concerns itself with the exposition of the drama. And this flood of music, whether it be vocal or instrumental, has for its themes melodic phrases which are identified with the material and spiritual agencies that are employed in the development of the play.

DEVELOPMENT OF THE OPERA

The title of the oldest opera extant is "Eurydice," its classic characters little prophetic of the motley crowd which has followed in its wake. The all-comprising field has been as wide as the heavens above and the earth beneath and the waters under the earth, and fancy has been called upon to supplement with beings indigenous to none of these. For opera the Bible has opened its pages to give up its most picturesque figures; hosts of angels have descended from heaven to foil the wicked and reward the good; the gods and goddesses have voiced their mighty passions in aria and recitative; history has furnished manifold actors and incidents, from a Roman emperor exhibiting in himself a grotesque combination of self-satisfied pedantry and monstrous tyranny, to a benevolent, sham-despising cobbler of Nuremburg; romance has been lured from its quiet retreat within the covers of a book, to gay trappings and the glare of the calcium; almost the entire Shakespearean band have had their immortal sentiments transferred to a place below the staff; for opera the walls of fairyland have fallen down to set free its dainty citizens; the grave has given up its sheeted dead, who have marched forward with sepulchral moanings and the rattling of dry bones; gnomes, sprites and genii have appeared at a wave of the conductor's wand; numberless witches have broken down for mortals the con-

fines of the natural and have dispensed love potions as freely as wine in Capri; the devil himself has assumed conventional garments and taken a singing part; the fairy tales of childhood have come to life; birds and beasts have been dowered with the power of speech and prophecy; marble statues have repeatedly taken life at crucial moments and sauntered from their pedestals. The enumeration is tempting in itself and takes one far afield from "Eurydice."

When the dawn of the Seventeenth Century was beginning to streak the clearing sky of the Renaissance, a little group of friends formed the habit of meeting at the palace of Giovanni Bardi, Count di Vernio, in Florence. It is safe to say that the discourse was interesting, for the company was far from commonplace. Beside the host there was Vincenzo Galileo, father of the great astronomer (and witness the debt of science to the "Heavenly Maid"—the tube of the first telescope constructed by the son was an old organ pipe cast off by the musical parent); Bernardo Strozzi, and Girolamo Mei, aristocratic dilettanti; the poet, Ottavio Rinuccini, and the musicians, Giulio Caccini, Jacopo Peri, Giacomo Corsi and Emilio del Cavaliere—La Camerata, as they called themselves. Now, a deep regard for anything which had come down from classic times was one of the phases of the Renaissance. This attitude is not hard to understand in the light of the simple grandeur of the sculpture and poetry which the ages have left as a legacy, but the ancient canons of the less tangible art of music could only be conjectured from certain allusions in classical literature. From these, La Camerata came to the conclusion that it was at least probable that "the ancient Greeks and Romans sang their tragedies throughout upon the stage," accompanied by an orchestra of lyres and flutes. Must Michaelangelo and Ariosto work alone for the world? Not while La Camerata existed! And what could be better worth the effort than a revival of that stately entertainment for which Æschylus and Sophocles were librettists? "Dafne," by the way, was written and produced in 1597, but its score has been lost. In

1600, Rinuccini wrote a poem, with very obvious appropriateness choosing the story of the musician Orpheus, whose strains, if we may believe all we are told, remain to the present day unrivaled in potency. Both Peri and Caccini put it to music, but evidently the setting of Peri accorded better with the ideals of the coterie, for when festivities were arranged to celebrate the marriage of Henry IV. of France to Marie di Medici, it was chosen for presentation. We know little of the costumes or the stage setting and effects of the premier performance, but we do know that the composer sang the hero's role, that back of the scenes Signor Corsi presided at the harpsichord, and that three of his friends played upon the chitarroni or guitar, the lira grande or viol da gamba, and the theorbo or large lute, and that three flutes were used in the ritornelle, in which the shepherd is supposed to play upon the triple pipe. We know that each of the five acts concluded with a chorus, and that the dialogue was in recitative. We know, too, that no later offering of pageantry and tunefulness has been accorded greater acclamation. What an amusing whimsy of fortune that the origin of opera as it exists today should be due to an accident! How absurdly unconscious were La Camerata of the fact that they had failed utterly to revive the ancient Greek musical declamation, but that they had hit upon something quite new, a form of which the "Ring of the Nibelung" is a lineal descendant.

In "Eurydice" was contained the great principle of the modern opera, that the music should be subservient to the emotional meaning of the text; the recitative was discovered, a medium between speech and melody which is the basis of the lyric drama, with all its forms, indeed, foreshadowed. It was the reversal of the usual order of things; the would-be imitators were inventors.

Between the age of Pericles and that of the Renaissance, music and the drama occasionally had been associated, crudely, it is true. We have record of a certain "Robin and Marion," which was given at the court of Charles

d'Artois in Naples in 1285, which seems to have been remarkably similar to the ballad opera that has preserved its popularity after a long career. For this the composer, Adam de la Halle, took a number of the songs of the day, arranged them to form a story and connected them by a dialogue of his own invention. Quite similar are the madrigal plays of a slightly later period.

In 1581, "Circe," a ballet opera, was performed at the Louvre to celebrate a royal wedding. The masques, which were dramatic entertainments based upon mythological or allegorical subjects, combined with their poetry and dancing occasional vocal or instrumental music, one written and arranged by Ben Johnson being quite operatic in conception. The fact remains, however, that since the opera was not an evolution, these instances are of little significance in its history.

Seven years later, at Mantua, the marriage of Margherita, Infanta of Savoy, to Francesco Gonzaga, was celebrated by the production of other operas, one of these "Arianna," the libretto again by Rinuccini, and the music by Claudio Monteverde, chapel master of the bridegroom's father, the Duke of Mantua. It was written in the new "expressivo style" (recitative), which had been found to invest the words with a dramatic power which can be obtained in no other way. The following year, Monteverde produced his "Orfeo," which was a remarkable advance over Peri's treatment. The composer was a man of initiative who never had been convinced that nothing was good unless it had first been thought of by the Greeks. He had a number of ideas of his own concerning the orchestra, and in "Orfeo" over thirty instruments accompanied the lamentations of his hero, or voiced the shrieks of the demons as he drew "his half-regain'd Eurydice" along the flaming passages of the nether world. These, to particularize, were two harpsichords, two bass viols, several viols "da brazzio," a double harp, two small French violins, two chitarroni, two organi di legno (sets of wooden pipes), three viols da gamba, four trom-

bones, one regale (folding organ), two cornetti (wooden horns), one flute, one trumpet, and three sordeni (muted trumpets). A conception so vast naturally crowned Monteverde with glory and dowered him with numerous pupils and imitators. The expense of such productions being great, they were designed only for the edification of princes, and as yet the people had no taste of opera.

Lusty growth became discernible in the infant form. For instance, two new orchestral effects had been introduced by Monteverde, the pizzicato of plucked strings, and the violin tremolo. Alessandro Scarlatti, founder of the great Neapolitan school, and the most learned musician of the day, divided dramatic expression into three forms — recitative secco, or unaccompanied, for the ordinary business of the stage; recitative stromento, or accompanied, for the expression of deep emotion; and the aria, for impassioned soliloquy. In 1647, the opera reached Paris, which was destined to be the scene of many of its later triumphs and reforms. The first opera to be performed there was Peri's "Eurydice," which remained in favor despite newer developments. The performance was under the patronage of Cardinal Mazarin, who was thanked very poorly one hundred and fifty years later by being made the villain in one of Cherubini's compositions.

Robert Cambert, against whom the intriguing Jean Baptiste Lully contrived so effectually, tried his hand at the new music, his "Pomone" and "The Pains and Pleasures of Love" being still extant. Lully, taking his predecessor's operatic form as he found it, wrote twenty operas in less than that number of years, reflecting the manners and tone of the French court. In the history of the opera, this shrewd gentleman is important for having put the French school on a firm basis, and for the invention of the overture, then consisting of a prelude, a fugue, and a dance movement.

Why foolishly insist upon the absence of wise deeds in the career of Charles II., when it was he who sent Pelham Humphries over to Paris to study the opera from Lully?

Inspired by his recitals, Henry Purcell, England's greatest musical genius, in 1680 wrote the first English opera, "Dido and Æneas," its libretto being from the pen of Nahum Tate, the poet laureate of the time. Its merits were first submitted to a young ladies' boarding school kept by Jonas Priest in Leicester Fields. Evidently the verdict of the youthful feminine mind was held in high esteem in those days. The verdict must have been satisfactory, at any rate, for, as Dryden assures us,

> So ceased the rival crew when Purcell came;
> They sung no more, or only sung his name.

Operatic growth was somewhat hindered in music-loving Germany by the exigencies of the Thirty Years War, and for many years Hamburg was the only German town where opera found a haven. It was for the free city that Handel wrote his earliest works. Afterward, when he had made a conquest of Italy and was acknowledged the foremost composer of his age, he went to London, where he produced his famous "Rinaldo" at the Queen's Theater in the Haymarket. Here he wrote many of his forty-one operas and became the favorite of the town, until, in deep disgust at the bankruptcy brought on by the machinations of his enemy Buononcini, he discarded the form and took to writing the oratorios for which his special stamp of genius had suited him. But the Hamburg Theater is chiefly indebted to Reinhard Keiser, who composed over one hundred and twenty operas and gave his labors inspiration in spite of this dangerous fecundity.

And now that opera was getting well past the century mark, we find that those who presided over its destinies had lost sight of the important fact that simplicity is beauty. It had become seriously disfigured by embellishment and overelaboration. No one was amazed when, in the most dramatic situations, the action was suspended while the hero or heroine indulged in displays of vocalism in whose tangles

emotion gasped and finally gave up the ghost. It had come to a pass where composer and librettist might well collaborate without any knowledge of each other's ideas, so little did the first consider the second. It is not strange that one Signor Marcello, drawing up plans and specifications for an ideal composer, mentioned with some sarcasm, an entire ignorance of poetry, and an inability to distinguish the sense of the discourse. So far had consistency been lost sight of, that in Hamburg, Æneas, perchance in private life a citizen of Venice, voiced his sentiments in his own Italian and received the reproaches of a Teutonic Dido in good gutteral German, and no one fancied it in the least ludicrous. Then, too, in the course of events, something like a vocal tyranny had become evident, and the composer was compelled to minister to the caprice or limitations of the singer at the expense of his own convictions. But rebellion was uprearing its hitherto drowsy head, and while he who was to lead the fray was pondering upon "the abuses introduced by the injudicious vanity of singers," the thoroughly vexed Handel was holding his prima donna, Signora Cuzzoni, out of a high window in the hope of bringing her to a more proper mind to appreciate the dictates of art. And while opera was crying aloud to be digged from the pit into which it had fallen, one Christoph Willibald Gluck was busily engaged in writing twenty works, strictly adhering to the accepted style.

At last Gluck looked up from his labors and discerned the truth. He was then well along in life; he was over sixty before he gave to the world the full expression of his theories. Like the majority of mankind, he learned his most valuable lessons through bitter experience. He went to England in 1746, where he produced "Piramo and Tisbe," a pasticcio, or hybrid affair made up of selections from earlier works. Having no unity or intrinsic worth, it was naturally a wretched failure. It was, nevertheless, similar to the typical Italian opera, which had been degraded to little more than a miscellaneous concert with a thread of plot running through it.

Gluck was a great original thinker and innovator; he recognized the good in everything pertaining to his art; he knew how to assimilate the best; unlike Mozart, he trusted to nothing like intuition, but must have the why and wherefore. He was a passionate lover of nature, which means that he despised the artificial. In consequence of this rare combination of traits, he was able to do this for the opera: He treated it as an integral whole for the first time; he made it individual, with a character and atmosphere of its own; he developed the overture, making it a foreshadowing of the play, a thing designed, to quote his own words, "to prepare the spectator for the character of the piece." He gave the chorus its proper place in the drama; he did away with recitative secco and restored the aria to its pristine simplicity. To the orchestra, by which he secured hitherto undreamed of effects, he added clarinets, harps, trombones, and percussion instruments, and banished the harpsichord to the garret, where Handel had practiced surreptitiously upon its cousin, the clavichord.

Gluck began the task of cleaning out the Augean stables with his opera "Orfeo," which, brought out in 1762, placed him at the head of all living opera composers. It may have been to make his exposition the more vivid that he chose for this, the oldest opera now remaining in repertoire, the same legendary episode that Peri had treated in the first of all the operas. Strange to say, he followed with several works in the old style, which can only be explained as pot-boilers. But in 1767 appeared "Alceste," in which he completely embodied his theories. That these reformatory measures were in no manner without intention is proved in the dedication of this work, addressed to the Duke of Tuscany by "Y. R. H.'s most humble, most devoted, most obliged servant."

"I seek to put music to its true purpose, that is, to support the poem, and thus to strengthen the expression of the feeling and the interest of the situation without interrupting the action. I have, therefore, refrained from inter-

rupting the actor in the fervor of his dialogue by introducing the accustomed tedious ritornelle, nor have I broken his phrase at an opportune vowel that the flexibility of a fine voice might be exhibited in a lengthy flourish; nor have I written phrases for the orchestra to afford the singer an opportunity to take a long breath preparatory to the accepted flourishes. Nor have I dared to hurry over the second part of an aria when such contained the passion and most important matter, to find myself in accord with the conventional repeat of the same phrase four times. As little have I permitted myself to close an aria where the sense was incomplete, solely to afford the singer an opportunity of introducing a cadenza. In short, I have striven to abolish all those bad habits against which sound reasoning and true taste have been struggling now for so long in vain."

In 1770, "Paris and Helen" was produced in the new lines. All this had occurred in Vienna, which remained quite unmoved and uninterested, and so lost its opportunity to be the seat of an important revolution.

Gluck went to Paris in 1773, where the battle that was to fill his declining years with adventure was waged. One cannot help fancying that it was not altogether distasteful to this energetic, quick tempered, humorous, witty, politic, staunch master. A number of his new works were performed, and in 1774, for the first time, "Iphigenia in Aulis." He became a hero. A night at the opera was so brilliant, so momentous, that exra police were detailed; Marie Antoinette gave him her patronage; aristocratic gentlemen were flattered to help him on with his surtout or hand him his wig after a performance; he was granted a pension of six thousand livres, and the critics used no faint praise for his damnation.

But the way of the reformer is seldom a road in Arcady. He was not to snap his fingers in the face of long-established conventions without causing trouble. The old had loyal supporters. Many there were who called his work crude and untuneful, and said that it was absurd to put to music some

of the things he did. They added to his discredit that deadliest of sins to a Frenchman, tiresomeness. These doubting Parisians were as bad as the Viennese who had dubbed his "Alceste" a "De Profundis."

But the conservatives paid him the compliment to send to Italy for ammunition. This came back in the person of Niccola Piccini, the foremost composer of the day. For dramatic considerations, it is to be regretted that this champion and exponent of Italian opera was so small, mild mannered and unfailingly polite, a creature so sensitive that, when a child, the mere sight of a clavichord had made him faint with emotion, for otherwise we could witness with greater delight the assault of the big, bluff, sarcastic Gluck. Perhaps it is his compensation that, as a principal in this, the most picturesque contest in the history of music, his memory has been kept green, while otherwise it might be relegated to the oblivion which awaited his operas. To be fair, credit must be accorded to Piccini for the development of the operatic finale, in which remarkable effect was secured by uniting the various voices in rich harmony.

They performed their rival pieces and all Paris took sides. The war in America was forgotten. The whispered question was not "Whig or Tory?" It was "Gluckist or Piccinist?" And beware of the answer. Life long friendships were sacrificed upon the altar of argument; all the wits and litterateurs were ranged, and bon mots were scattered with prodigality. Dozens of them have come down for our delectation. There is no record of the actual spilling of blood, but no weapon can inflict such keen discomfort as the lash of sarcasm. It was a serious business and one who took a hand in it merely to be fashionable was likely to be sorry for it. This was the case with the Chevalier de Castellux, a gentleman not remarkable for mental equipment, who, when he attempted to discuss the matter with Gluck's admirer, the Marquis de Clermont, was discomfited by the reply, "I will sing you an air, and if you are capable of beating correct time to it, I will discuss Gluck with you."

There are many great names on the roster of this operatic war. Of the Gluckists, Marie Antoinette, who had been his pupil in Vienna; the Abbé Arnaud, Voltaire and Jean Jacques Rousseau; on the other side, Marmontel, La Harpe, Madame Du Barry, d'Alembert, Framery, Coqueau, some of whom figured tragically a little later in the greatest of all revolutions.

Although the Queen was at heart with Gluck, she made a laudable effort to be impartial. It was agreed that each should write an opera upon "Iphigenia in Tauris" and fight it out upon the same ground. Gluck's work was produced in 1779 and proved his masterpiece and the most satisfactory exposition of his ideas. Piccini's appeared some time later and suffered sadly in comparison. Gluck, who had with him the spirit of the age, had won in the battle of the natural against the artificial.

It took a number of years for the world to learn that it was not sacrilege to smile within the precincts of the opera. The thought of mirth was far removed from the mighty business of the gods, which formed the almost invariable subject of these works. Ordinary human life had never been reflected in any aspect. But mankind gropes after laughter as surely as the dawn follows the dark, and in the Eighteenth Century we find between the acts of serious operas, musical interludes in lighter vein, to afford the relaxation which the audience craved. These were evolved from the burlesques and puppet shows, which may in turn be traced to antiquity. It grew to be the custom for the same characters to figure in these intermezzi, and then it occurred to some one to unite them into one piece. It was done. Opera buffa had been originated and had been promoted to the rank of an independent institution. The people were more than consoled to have "Orpheus and Eurydice," "Theseus and Ariadne," "Paris and Helen," replaced by the very people they might have known, whose emotions they could understand without any exercise of imagination; the saucy serving maid, the crusty old bachelor, the ringletted damsel

with whom it would not be too difficult to fancy a flirtation. That opera buffa achieved a speedy and unqualified popularity it is scarcely necessary to state, for it was the amusement of the people. Then, too, the monarchial sway of serious opera had been endangered by the conventional absurdities which had come to mar it. Providence was working in the usual mysterious way, and the abuses to which this musical form had been put led the people to take refuge in the new form as surely as they caused the reforms of Gluck.

Some musical entertainment of a lighter character had antedated opera buffa, and, in 1639, a musical comedy by Mazzocchi and Marazzoli was performed in Florence, the poet Milton being present to applaud its

> Jest and youthful jollity,
> Quips and cranks and wanton wiles,
> Nods and becks and wreathèd smiles.

One of the most famous of these promoted intermezzi was Pergolesi's "La Serva Padrone," which for a century was looked upon as its most admirable example. It was taken to Paris in 1750 and may be said to have founded the school of French opera comique, essentially a French creation, and which, in stage terminology, has come to mean any opera with spoken dialogue, no matter how serious the subject.

Previous to this, musical pantomime occasionally had enlivened French fairs and festivals. Its more ambitious form was received with such acclamation that the advocates of the serious school remonstrated and a "war of the buffons" was waged. The first true comic opera, "Le Devin du Village," was produced by the famous Rousseau and performed at the Académie de Musique. Monsigny placed opera comique on a firmer basis by fusing the merits of the French and Italian schools, and Gretry, with his fifty or more works, carried it to a yet higher plane.

In Germany any dramatic entertainment in which music and dialogue alternated was known as singspiel or song-play, and, as such, still has a regular place on the German stage. John Adam Hiller was the first to cultivate the Teutonic prototype of the comic opera.

The movement became evident in England with the ballad opera, which today in every quarter of the globe retains its standing as a popular entertainment. "The Beggar's Opera" was the most famous of the lot, attaining to a popularity unrivaled before or since, even by its charming descendants, the Gilbert-Sullivan operettas. It is a keen satire on the politicians and courtiers of that day, and depicts their irregularities in a fashion which must have been more than disconcerting. The dialogue, written by John Gay, is interspersed with sixty-nine English and Scotch ballads arranged and scored by Dr. Pepusch. It was first produced in London, January 29, 1728.

The conventional Italian opera, which impresario Handel was producing at the Haymarket to his own financial ruin, came in with the courtiers for its share of the scoring, which may have added impetus to the reformatory movement that crystallized a number of years later in Gluck. Says the Beggar in the prologue, with his tongue in his cheek, "I hope I may be forgiven that I have not made my opera throughout unnatural, like those in vogue."

The rise of opera buffa at this time was fortunate in that it provided for the delicate, human genius of Mozart a more congenial channel than the heavy tragedy which had for so long been held in esteem. He was neither a reformer nor an iconoclast; he serenely accepted conditions as he found them, and his influence is rather in the light of an inspiration. Gounod has been both preceded and seconded in the rapturous panegyric in which he exclaims of Mozart's masterpiece, "Don Juan," "It has influenced my life like a revelation. It stands in my thoughts like an incarnation of dramatic and musical impeccability." Goethe swears with similar enthusiasm, that one had not lived who has not

heard "Don Juan." The story of his operatic career is as quaint and moving as one of his pieces. His first opera, "La Finta Semplice," was written at the age of twelve, after a childhood which reads like a fairy tale. It is hard to imagine how the winsome, affectionate boy could have had enemies who prevented the production of the piece. It is not hard to imagine how the quivering lip and tear-welled eye of the mature composer could touch the Archbishop of Salsburg to arrange a special performance for his consolation after a year which, as we who have been twelve-year-olds well know, may be quite as long as a century. In view of this, we shall have to forgive the Archbishop for his five pound per annum stipend.

"Idomeno," produced in the composer's early manhood, was superior in concerted music and instrumentation to any opera yet written, and practically laid the foundation for modern orchestration. It was Mozart, too, who developed the act-finale which Logroscino had invented. By his three great operas, "Don Juan," "The Marriage of Figaro" and the "Magic Flute," he fused the best of the different national schools, lifting the lyric drama to hitherto unreached heights, and providing a lofty ideal of musical character drawing. As his admirable biographer, Otto Jahn, affirms, "He assembled the traditions of a long period of development and put the finishing stroke to it." In short, the subsequent history of opera would have lost half its luster had not this delicate, simple, improvident, irresponsible, wholly lovable person made the world his habitation for thirty-five years.

While Beethoven contributed nothing essentially new to the opera, its chronicle is scarcely complete without reference to his "Fidelio" (a lonely bachelor's soliloquy on conjugal love), which was produced in Prague in 1805, for between Mozart and Wagner its greatness was unrivaled. Such was the nature of the genius of the "Mighty Ludwig" that he was hampered by the restrictions of the stage, but he nevertheless gave unwearying care to the work. Unfor-

tunately, his text was not of the caliber of "Don Juan," but frequently bourgeois and sentimental, but he brought to it the fulness of his powers, giving to it a deeper and more dramatic expression than any previous composer, and teaching by it that perfection of musical form is not inconsistent with the achievement of the strongest dramatic effect. In spite of its Spanish background, "Fidelio" is thoroughly German. History repeats itself, and the public received this coldly, as it has many other great things. Weber, who managed it, cried in disgust, "Bah! what they want is Punch and Judy!"

Soon after this, romantic opera was crystallized into form in Weber's "Der Frieschütz." It was a token of the same desire to return to nature after the long tyranny of the so-called classical that became apparent in literature at this time. In romantic opera, the people came into their own more thoroughly than ever before. It was founded on the folk-song which is the untrammelled expression of the popular heart. And just as heartily was it welcomed by the composer, for it was less restricted in form than the classical, which, since the days of Gluck, had held sway. Romantic, as applied to opera, is a trifle elusive of definition. The works it describes are inspired by the medieval legends and tales of love and chivalry written in the old Romance dialects and in consequence called romances. It is not necessary that they shall deal with the supernatural, though sprites and witches, ghosts and mermaids, are as familiar figures of romance as they are of folk-lore. The text may speak of dashing knights and haughty ladies or deal with the common people. It is equally well at home in the depths of the sylvan vale and at the tournament. Weber, the most national of the German composers, knew the character of his people and embodied it in his music, and in "Der Freischütz" he formulated a style which has been a model since his day. His use of the leitmotif fairly entitles him to the honor of its invention. Weber believed in the organic union of the various parts of the opera and excelled all his predecessors

in the use of the orchestra as a means of dramatic characterization. Among those who followed bravely in his footsteps were Louis Spohr (1784-1859) and Heinrich Marschner (1796-1861.)

While Mozart, Beethoven and Weber were making history in Germany, we find no names to match theirs in Italy, the cradle of opera. In passing, credit must be given to Cimarosa (the worthiest of the composers between Scarlatti and Rossini), who was equally at home in opera seria and opera buffa, his "Matrimonio Segreto" of the latter sort being a worthy monument to his genius. But the glory of earlier days had departed, and opera had gone far astray from the teachings of Gluck.

Another tyranny of the singer was at hand, and the amazing incongruities to which it gave rise have been the subject of many humorous descriptions. How it was hazardous to speculate as to the relation of the characters upon the stage from any evidence furnished by their actions; how they frequently disregarded each other altogether and addressed themselves entirely to the audience; how the choruses were a thing apart and without significance, and the halls of Cæsar or the vales of Greece, whatever the scene might be, were but an elaborate setting for the skyrockets of the vocalist. Composition was profuse, it is true, but upon false artistic principles.

Out of all this chaos there came to pass a genius, Gioachino Rossini, who as time demonstrated, was without that indispensable attribute of genius, an infinite capacity for taking pains. It is difficult to imagine this debonair Rossini in the role of a reformer. He would doubtless have scouted the idea. He took things very much as he found them, content to minister to a taste diseased, but with what stimulation he infused the palsied forms! With what voluptuous beauty he hid their defects, with "just naked, ear-delighting, delicious, meaningless sound," to quote Wagner, to whom to be meaningless was the worst sin in the calendar. He continued to overornament them like silly

women, who would display all their jewels at once. But such jewels had never before been imagined. He did insist upon having his melodies sung as they were written, whereas the Italian singers had considered it altogether proper to deck their arias with extemporized filigree work. Another of his innovations was recitative accompanied by a quartet of strings in place of 'cello and piano. To Rossini the bass singer may trace his emancipation, for until "Tancredi" he had not been granted as much as a place in the background.

The son of the town trumpeter was still young when he had become the "Swan of Pesaro," with nobles for his friends, Prince Metternich for an adviser, and all the rest of Europe at his feet. As a contemporary writes, "he had intoxicated the public." Beethoven had been forgotten for him. Schumann has tried to do his share toward making up to Beethoven for this temporary oblivion, and likens the two to an eagle and a butterfly. Alas for its permanency, the Rossinian school was based upon incorrect ideas. However, the world is still grateful for the masterpiece, "William Tell," in which are apparent few of Rossini's faults, while his "Barber of Seville" is an admirable piece of opera buffa, possibly the greatest ever written.

When the German critics accused him of corrupting musical art, he made the characteristic reply: "They wish that I composed like Haydn and Mozart. But if I took all the pains in the world, I should still be a wretched Haydn or Mozart. So I prefer to remain a Rossini. Whatever that may be, it is something, and, at least, I am not a bad Rossini." Although, for what reason no one has been able to conjecture, Rossini left the field at thirty-seven, to remain in obstinate retirement for more than half his life, his influence has added many pages to the chronicle of opera. His followers were Donizetti and Bellini, two of the strongest men of the period, who have had an enormous audience. They both were dowered with the power to touch the heart, more indeed than their master. Donizetti was arch and rather dramatic, and both were sweet, tender and senti-

mental. Especially is this true of Bellini. But the public grew satiated with sweetness, and tenderness, and sentimentality and discovered that under it was lacking a very desirable artistic vitality.

At this juncture, a German Jew named Giacomo Meyerbeer moved from Italy to Paris in eager quest of ideas and set himself busily to the work of composition. But just previous to the appearance of the first of his works, Daniel Auber, one of the most popular of the comic opera writers, produced his "Masaniello" in 1830, and paved the way for the new epoch of grand opera. This work, "white-hot with the breath of the proletariat," was the first realistic drama in five acts to possess the attributes of a tragedy, which was especially disturbing to the Germans, who had always considered it proper to send people home in a comfortable frame of mind. "Masaniello" was in every respect more than casual and, among other things, inspired the uprising in Brussels which brought about the kingdom of Belgium.

Grand opera, however, is associated with the name of Meyerbeer, in whom a transcendent love of pageantry was strangely combined with a personal frugality which amounted almost to niggardliness. Such pomp and fanfare and splendid processions, such a wealth of scenic and orchestral effect had been conceived by no forerunner. The world had never seen anything as daring as his "Robert the Devil;" as spectacular as his "Prophet," as thrilling and melodramatic as his "Huguenots." France was so dazzled that she did not realize that the national opera was drifting far away from the pure, virile style of Gluck. The foundations upon which Meyerbeer raised his tremendous structures were not as broad and strong as they needed to be. He was too prone to strive for the purely effective. He was praised to the skies during his lifetime and has been underrated since. It has for years been the fashion to "find him out;" delight is taken in calling him the charlatan of French opera; but however full of faults he may have been, he is

master of dramatic effect, and he did service by loosening the rigid bonds of traditional form.

The Nineteenth Century was full of activity. Names not at all epoch-making were, in France, Ferdinand Boieldieu (1775-1834), whose "La Dame Blanche" was for many years the ever cited classical example of opera comique; Adolphe Adam (1803-1856); Victor Masse (1822-1884); Leo Delibes (1836-1891); E. Lalo (1823-1892); Charles Gounod (1818-1893), famed for his perennial "Faust;" Georges Bizet (1838-1875), known best for his inspired "Carmen," and Ambroise Thomas (1811-1896).

In Germany, in this brief consideration, we must mention Conradin Kreutzer (1780-1849), Otto Nicolai (1810-1849), Gustav Lortzing (1801-1851) and Frederick Flotow (1812-1883). In England, the fate of opera lay in the hands of William Vincent Wallace (1814-1865), Michael Balfe (1808-1870) — his "Bohemian Girl" being probably the most popular of modern ballad operas — and Sir Julius Benedict (1804-1885).

The middle of the Nineteenth Century is remarkable for the appearance of the most important figure in all the three hundred years of opera—Richard Wagner—who was destined to be a reformer like Gluck, whom he resembles in many respects, chief among them being that he was a good fighter and terribly in earnest. Also, like Gluck, his youth was not without its mistakes. Of these, "Rienzi," written in frank imitation of Meyerbeer (by one who afterward was shown to be the most original of men), is the only one worthy of more than a cursory mention. After its production, the young German sallied forth to Paris, where Lully, Gluck, Piccini, Cherubini, Spontini, Rossini, Meyerbeer, Donizetti and the rest of them had gone before him, with high hopes of seeing some of his works produced, and with Meyerbeer's letters of introduction in his pocket. But Paris was cold. She did not realize that he had come; all of which was very fortunate for Wagner as well as for the world, Paris included. Had he received a welcome such

as Rossini had enjoyed, it is more than likely that he would have been content to pursue a lucrative career, composing upon the approved conventional lines, and adding many other " Rienzis " to the " whole clinking, twinkling, glittering, glistening show — Grand Opera," as he was later pleased to designate the style then in vogue. But his was a soul which the buffetings of Fortune did not subdue, but instead engendered therein a wholesome spirit of defiance. To the same good end worked his exile in Switzerland, which resulted upon the political troubles of 1848. With the world lost anyhow, he might well write as he pleased. And so he grew steadily, each succeeding opera being an advance upon its predecessors, and a fuller embodiment of the theories which took practical shape in the great cycle, and reached their highest expression in " Tristan and Isolde."

He would have none of the feeble librettos which other composers of the day accepted. He was convinced that " Orpheus' lute was strung with poet's sinews," and to make sure of the quality of the poetry he wrote it himself. He went back, not to Gluck, but as far as 1600, discarding every dramatic tradition which had accumulated in that time, but with the immeasurable advantage over Peri of more than two centuries' development of technique. In truth, he did away with the opera and created a complete organic union, the music drama.

Among the most important of his theories is that the music should be secondary to the drama whose emotional import it should faithfully reflect and intensify, the relation of the poetry to the music being as that of a sketch to the color. He believed it to be essential that the libretto should be worthy, or, of necessity, the music which was built upon it could not be. He claimed that a composer should write his own drama in order that he might be more fully in sympathy with it. Believing that the music should not break or interrupt the action, he did away with all arias, duets, concerted finales and ensembles (with a very few exceptions, notable among which is the opening of Act III

in "The Valkyrie"), deeming these unnatural and inartistic. He made use of a melos, or, as it has been variously defined, an endless recitative, a musical declamation, a speech-song, which could be made either melodic or harmonic. He made use of the leading motive, which is a characteristic melody or musical phase, associated with a particular personage and accompanying him throughout the score. He treated the leading motive more consistently and with far greater effect than had any of his occasional predecessors. In his later works, the score is a veritable web, woven out of these various motives. He made a symphonic use of the orchestra, his employment of the leading motive enabling him to give a running commentary on the action, like the chorus in the ancient Greek tragedy, which could refer to past circumstances in the life of the character or even paint his inmost thoughts. In short, he made of the music drama, a form as truly artistic as the symphony or sonata and worthy to take its place beside these unimpeachable forms of abstract music.

Not content with being a composer and a poet, he wrote two volumes, "The Art Work of the Future" (1849) and "Opera and Drama" (1851), in which he explained the theories which he even then fancied pretty fully conceived. In 1857 he solemnly announced that he was done with theorizing, and that his plans were absolutely completed. But each time he was mistaken. Their unconscious, inevitable evolution was not to be fully accomplished for many years.

It is not necessary to state that one who sinned so deeply against preconceived notions, should be vigorously hooted and decried. Censure greeted "The Flying Dutchman," in which he began to find himself; the public called "Tannhauser" ugly and blatant and even stopped its ears to the "Song of the Evening Star;" in "Lohengrin" (a transitional work), the admiration of a prince who went to such lengths as the construction of a swan barque for his personal navigation failed to bring conviction; the production of the "Ring" caused storms of bitter discussion; when in "Tris-

tan and Isolde" he at last spoke freely, a tempest of abuse broke upon his head. Now this and his incomparable and only comic opera, "The Mastersingers" (pleasantly greeted by the critics as a "monstrous caterwauling") are reckoned as his masterpieces, alongside of which nothing else is worthy to stand.

The world was hard to reach but its enthusiasm was unbounded when it at last looked over its "Chinese wall of prejudice." So entirely has it accepted the teachings of the "Musician of the Future" that it amounts to a regeneration of the lyric drama. The present day opera public would not tolerate a composer who did not make an honest effort to let his music embody the poet's thought. There is no more singing of such belligerent admonitions as "Go! or thy blood shall quickly flow" in mellifluous harmony which might well be painting the dreamy loveliness of a summer night. Scarcely a work that has been written since his day does not bear traces of his theories, even the greatest profiting by his example. They have inspired countless volumes of conjecture, discussion, and laudation. The world is willing to say now that the art for which the Nineteenth Century will doubtless be remembered is the musical and dramatic art of Richard Wagner. Truly, "He doth bestride the narrow world like a Colossus."

However, some there are who have been Wagnerians who have apostatized, and some who look askance at his "muddled metaphysics," and suspect that his orchestration is overpersistent. Whether he is, like Shakespeare, a creature great enough to be "not for an age, but for all time," or instead the precursor of some greater one, is for time to tell.

One of the most virile composers of the Nineteenth Century was Giuseppe Verdi, a man of long life and activity and of growth as continual as Wagner's. His progress was marked by four periods of which "I Lombardi" and "Ernani" are of the first; "Il Trovatore" and "Rigoletto" of the second; "Aïda" of the third and "Otello" and "Fal-

staff" of the fourth. This last, his masterpiece, was written at eighty years of age. In technique, Verdi may show evidence of a heritage of faults received from his immediate predecessors, but he brought to Italian opera a new life and vigor. He is truly national, his operas frequently reflecting political conditions and invariably being unmistakably Italian. He was one of the greatest of dramatic composers, dealing with the most violent human passions and ever with sincerity. The people have claimed him as their own, which is in itself a sound basis for distinction, and some of the elect declare that his last two works are the best existing models of the lyric drama, not excepting those of Wagner.

The Golden Age of grand opera was followed less than a generation after by the Golden Age of operetta. The chronicle of opera buffa in France and Austria was adorned at that time with such names as Jacques Offenbach (1819-1880), Alexander Lecocq (1832-), Johann Strauss, the waltz king (1804-1849), Robert Planquette (1848-1903), Edmond Audran (1842-1901), and Franz von Suppé (1820-1895), while in England Gilbert and Sullivan were writing their delightful series of operettas. The dashing Offenbach brought to the burlesque unusual dignity by bestowing upon it the methods of the serious opera. Rossini called him the Mozart of the Champs Elysées. His immensely popular works are not always models of propriety, but the Second Empire must help to share the blame; just as Rossini was a reflection of the trivial time in which he wrote.

There is no such criticism possible for the Gilbert-Sullivan creations, those most satisfactory fusions of librettist and composer. They have lost nothing in humorousness by their never-failing refinement and good taste. Messrs. Sullivan and Gilbert have laughed at many solemn institutions, at the House of Lords, the navy, the army, and the police, but their satire never has wounded. The world owes them a great debt for the laughter which their dainty mock heroics have inspired.

A contemplation of the operatic situation today is not altogether a tragical proceeding, and there is no immediate necessity for hanging the harp upon the willow or giving one's self up to jeremiads whose purport is that "Fair Daphne's dead and music is no more." The modern school is indeed sturdy enough to have several characteristics of its own. It has, in the first place, declared against excessive length in operas. It also has taken a decided trend toward realism. It has discarded utterly gods and mermaids, ghosts and dryads as sadly out of date. It is fond of painting the homely scenes of everyday life, and finds sufficient material in the variegated character of the actual world. If it grows tired of squalor or seeks the glamour of another age, it is still realistic, pinning all the sounds of nature to its score with fairly startling effect.

The life which Verdi brought to Italian opera was not extinguished at his death, and the new Italian school is interesting and picturesque. Probably the strongest of its exponents is Giacomo Puccini, a man with true dramatic instinct who already has several excellent works to his credit and others under way, if report be true.

In this respect he is unlike Pietro Mascagni, whose fortunes were made in a day and whose fame still rests almost entirely upon his fiery "Cavalleria Rusticana." Ruggiero Leoncavallo, of "I Pagliacci" fame, is the third upon whom Italy chiefly bases her operatic pride. Richard Strauss of Germany disputes with Puccini the distinction of being the most gifted and scholarly of living composers. More, however, than his contemporary across the Alps does he exhibit in himself the modern condition of the youngest of the arts. He disdains all the canons of the past and has well earned his title of musical anarchist. His daring, accompanied as it is by remarkable genius, has made him the most talked of composer of the day. Of the new army of tone-painters he is the most imaginative and vivid. The noise made by his admirers and detractors is weirdly similar to the battle cries which once echoed about Richard Wag-

ner. Another striking German figure is Engelbert Humperdinck, whose "Hänsel and Gretel," an operatic rendition of a nursery tale, not only has attested his originality but has won for him a warm affection in the public heart. Siegfried Wagner, composer of several operas, is not an exception to the rule that famous men seldom have sons who in any way rival them.

The glory of France is upheld by several gifted men. There is Jules Massenet, whose subtle orchestration and sensuous melody disclose the hand of a master; Saint Säens, whose scholarly activities have extended over a period of nearly fifty years; Claude Debussy and Alfred Bruneau, both names of importance, while Gustav Charpentier, whose realistic "Louise" recently set the world to talking, is perhaps the most promising and original of them all.

Michael Glinka (1804-1857), first and greatest, Anton Rubinstein (1830-1894) and Peter Ilitch Tschaikowsky (1840-1893) are the most important names to be considered in connection with Russian work in this line, while Ignace Paderewski represents Polish endeavor. The Russians build upon the Weberian foundation, the folksong, and Russian operas are in consequence distinctly national.

Music in America has been almost as laggard as if it had never lost the depression incurred under the frowns of the Puritans, and while, at last, America is advancing in other musical paths, the page upon which her operatic history is to be written, is as yet almost blank. Since Manuel Garcia and his musical family gave to New York its first season of grand opera in 1825, the country has enjoyed many notable performances, and has given many distinguished singers to the operatic stage. But her composers are conspicuous by reason of their paucity. America has yet to give a thoroughly adequate grand opera to the world. Nevertheless, it is not too optimistic to believe that her many gifted song writers are harbingers of those who will arise to put into music the noble sweep of American plains, the rugged glory of her mountains and cañons and the

unostentatious patriotism of her citizens, while her wholesome delight in laughing at herself, her willingness to point out her own weakness, will surely give rise to notable comic opera.

America already has achieved greater success in light opera than in its more serious form. There is cleverness in the music of Reginald de Koven, of Victor Herbert, of Sousa, of Julius Eichberg of "Doctor of Alcantara" fame, and of a score of others. The land has been swept for a number of years by a perfect simoom of so-called musical comedy which fortunately is beginning to show some faint sign of abatement. These ephemeral concoctions require music, but the quality is of little consequence. Any sort of a jolly din will do to balance the boisterous jokes, and accompany the pirouettes of the chorus. One who can devise anything as fantastic as the coming to life and tunefulness of the most amazing scarecrow which ever distressed a cornfield is greater than he who can write a melody which will live for a generation. We have a Mr. George Ade who pokes fun at national institutions and typifies a peculiarly national humor quite as effectually as Mr. Gilbert, but Mr. Ade is unfortunately as yet a Gilbert without a Sullivan. That a reaction in the musical taste of the public is sure to come is a safe prediction, and it is only a question of time until something better will be demanded for divertisement. Light music has as great a mission in the world as serious, and mere frivolity is the better for a little cleverness.

THE BEGGAR'S OPERA

The opening page of a copy of the book of this work at the Lenox Library in New York is inscribed as follows: "The Beggar's Opera as it is acted at the Theatre Royal in Lincoln's Inn Fields written by Mr. John Gay, 'Nos haec novissimus esse nihil.' Marr. With the overture in score. The songs and the basses, (the overture and basses compos'd by Dr. Pepusch) curiously engraved on copper plates. London. Printed for John Watts at the printing office in Wild Court near Lincoln's Inn Fields. M D C C X X I X." It has three acts and was first presented at the Theatre Royal in London in 1728.

THE CAST.

MEN:—

Peachum
Lockit
Macheath
Filch
Jemmy Twitcher
Crook-fingered Jack
Wat Dreary
Robin of Bagshot
Nimming Ned
Harry Paddington
Mat of the Mint
Ben Budge
Beggar
Player
Constable, drawer, turnkey.

WOMEN:—

Mrs. Peachum
Polly Peachum
Lucy Lockit
Diana Trapes
Mrs. Coaxer
Dolly Trull
Mrs. Vixen
Betty Doxy
Jenny Diver
Mrs. Slammekin
Sukey Tawdry
Molly Brazen

The curtain rises upon a scene in Peachum's house, where that gentleman is seen sitting at a table with a large book of accounts before him. The business of Peachum, we learn, is a somewhat questionable one as he traffics in the stolen goods which he receives from Macheath's gang. A favorite agent, Filch, who has "as fine a hand at picking a pocket as a woman, and is as nimble fingered as a juggler" enters with many messages from Newgate Prison, where the less clever who have been caught are in durance vile. Mrs. Peachum soon comes in to voice her suspicion that their daughter Polly is in love with Captain Macheath, the leader of the highwaymen. Both fond parents are averse to Polly's marrying, for they shrewdly think to keep her as "a key to the whole gang." There follows an affectionate scene between Mrs. Peachum and Filch, who comes in with his loot gathered at the opera where he had been posted on the previous night. It consists of seven handkerchiefs and a snuff-box set in gold. He tells sadly of a fine gold watch he might also have secured had it not been for a ridiculously deep fob which resisted his tugging so effectually that he had to make his escape under a coach. By means of some wheedling and a glass of cordial, Mrs. Peachum draws from the boy the information that Polly is already married, and when that young lady arrives her mother's rage is at once visited upon her head.

"Why, thou foolish jade," she shrieks, "thou wilt be as ill-used and as much neglected as if thou hadst married a Lord!"

"I didn't marry him (as 'tis the fashion) coolly and deliberately for honor or money," protests Polly. "But I love him." "Love him! worse and worse! I thought the girl had been better bred! Oh, husband, husband! her folly makes me mad!" and the overwrought parent faints and can be restored only with liberal draughts of cordial.

Peachum, having relieved his anger with many eloquent expressions, now begins to take the matter more philosophically. "A rich rogue nowadays is fit company for any

gentleman," he says sagely. Later a brilliant idea strikes him and he imparts it to Polly. They will have Macheath peached at the next sessions, and the girl, after the hanging, will be a rich widow. This magnificent prospect is not alluring to the young wife and she hastens to warn her husband. After a pretty love-scene they part, but not before Macheath has vowed: "Is there any power, any force that can tear me from thee? You might sooner tear a pension out of the hands of a courtier, a fee from a lawyer, a pretty woman from a looking-glass, or any woman from quadrille, but to tear me from thee is impossible."

The second act begins in a tavern near Newgate, where the members of the gang are making merry with wine, brandy and tobacco. As they depart for their various stations for the day, Macheath arrives to tell Mat of his peril. He soon sends a drawer after a bevy of his fair friends and forgets his trouble while dallying with them. Jenny Diver, the most demure and dangerous of the lot, declares that she must and will have a kiss to give her wine zest, and they all take him about the neck, signaling for Peachum and the Constable who rush in upon him. Macheath is captured and is ignominiously escorted to Newgate in deep chagrin at having been decoyed by women.

Macheath is visited in prison by Lucy Lockit, whose father is in collusion with Peachum in preying upon him. Lucy is deeply reproachful for his failure to marry her according to promise. His efforts to appease her are rendered more difficult by the coming of the sorrowful Polly. The two women then express their jealousy and distrust of each other in no measured terms, while Macheath voices the famous sentiment:

> How happy could I be with either,
> Were t'other dear charmer away.

Polly is finally dragged away by her father and Macheath assures Lucy that no one else has any claim upon him. She consequently resolves to save him and steals the prison

keys from her tipsy father, Macheath promising to send for her as soon as he has made his escape.

The third act is also played at Newgate. Lockit overwhelms his daughter with reproaches for allowing the prisoner to escape and she steadfastly denies having done so. Peachum and Lockit, though occasionally relapsing into deep suspicion of each other, plot to regain their hoped-for source of revenue and, with the aid of Mrs. Diana Trapes, trace him to Mrs. Coaxer's establishment. Again Macheath is immured and again Polly seeks him. Lucy plots to do away with her more successful rival and offers her poison in a glass of strong waters. Polly is sufficiently clever to realize that this sweetness means mischief and persistently refuses the proffered hospitality. The unhappy Macheath, who finds that the gang have betrayed him and that he must now believe the "world all alike," is sentenced to immediate execution for having broken prison and Lucy and Polly bid him an emotional farewell, which is interrupted by the arrival of four other "wives" and the curtain goes down with apparent finality.

The Beggar and the Player come out for a little conference and decide that while the poetic justice is perfect, the catastrophe is manifestly wrong, as an opera must end happily. So the Beggar bids the rabble cry a reprieve and the curtain ascends. When everybody has danced around Macheath and that worthy has chosen Polly for his partner in life the curtain goes down again on a gay chorus to the tune of "Lumps of Pudding."

The Beggar's Opera enjoyed one of the most stupendous successes known in the history of music. Not only did it take the town at its first performance, but it held the stage with little interruption for over a century in spite of moralists and critics. It was the beginning of the ballad operas which have since been extensively cultivated and of which the Gilbert-Sullivan works are shining examples.

The songs (at least, most of them), written, like the dialogue, by John Gay, were set by Pepusch to the old Scotch

and English melodies and to some of the popular music of the day. There were in all sixty-nine ballads, set to such tunes as "Britons Strike Home;" "Bonny Dundee;" The March in "Rinaldo;" "All on a Misty Morning;" "When First I Laid Siege to Chloris;" and "A Lovely Lass to a Friar Came."

The opera is said to have been suggested by a remark of Dean Swift's that "a Newgate pastoral might be made a pretty thing." The dialogue, unfortunately, is not "funny without being vulgar." But it is undeniably witty, and is a sharp satire directed at the corrupt practices of courtiers. Sings Lockit, no doubt glancing slyly at the boxes,

> When you censure the age
> Be cautious and sage
> Lest the courtiers offended should be.
> If you mention vice or bribe
> 'Tis so fit to all the tribe,
> Each cries, "That was leveled at me."

There are also several sly thrusts at Italian opera, whose success at the Haymarket under Handel's management was imperiled by this formidable rival.

The part of the heroine, Polly Peachum, made famous Lavina Fenton, who became in the role the toast of London. She afterward became the Duchess of Bolton.

ORPHEUS

"Orpheus," an opera in three acts, the libretto by the Italian poet, Raniero di Calzabigi, and the music by Christoph Willibald Gluck, was first produced in Vienna, Oct. 5, 1762.

CHARACTERS.

Orpheus.
Eurydice.
Love.
Chorus.
Shepherds and Shepherdesses.
Furies and Demons.
Heroes and Heroines in Hades.

The plot follows closely the classical legend. Eurydice, the beloved one of Orpheus, at the sound of whose lyre rocks and beasts are moved, has died and her spirit has gone to the Elysian fields. The opening scene shows her tomb in a valley, where Orpheus has come to perform the funeral rites. Shepherds and shepherdesses are gathered to adorn the tomb with flowers and are moved to sympathetic tears by the spectacle of the husband's unquenchable grief. He cries,

My Eurydice! My Eurydice!
Lost forever! Hear my woe!

while Echo grieving with him answers in tones reflecting his anguish.

Even the gods are touched by the misery of the bereaved poet, and Jove sends Love to befriend a true lover. The messenger brings the joyful promise that Orpheus may bring Eurydice back from the nether world, if while on his progress with her he refrains from looking upon her face. Unless, however, he resists this temptation successfully, she will be lost to him forever. Love warns him of many trials which will beset his path, but the end being such as it is, Orpheus recognizes no difficulty.

He descends to Hades along a path lined with furies and demons, who raise their frightful voices calling upon Cerberus to wake and kill his new prey. But Orpheus plays upon his lyre with so divine a touch that these creatures are charmed, so that they not only allow him to seek the veiled Eurydice among the shades, but even place her hand in his.

Eurydice is enraptured at seeing her husband again, but she has been happy in Elysium and is at first reluctant to go. He draws her on, however, through the flaming passages which lead to his own world, assuring her passionately of his love and his loneliness without her. Waked so suddenly from death, she is "worn by the fever of terror all untold" and longs for one reassuring glance. She cannot understand how one who loves can keep his face averted so coldly, and she tells him that she surely will die if he does not look at her. In a fatal moment, he gives way to her prayers and reproaches, turns to take the forbidden glance, and is horrified to see her sink back lifeless. He is about to destroy himself when Love again takes pity upon him and transports him to the Temple of Love, where Eurydice, restored to life, is awaiting him. Thus the opera, thanks to the theatrical demands of the period, has a happier ending than the legend.

The fact that nearly one hundred and fifty years has passed since Gluck wrote Orpheus and that the work is universally conceded a masterpiece, is proof of its enduring beauty. In its direct, unaffected loveliness as compared with the intricacies of modern opera, it has been likened to the Parthenon beside the bewildering detail of a Gothic cathedral.

It is the oldest opera holding a place in present-day repertoire and from it dates the beginning of operatic reform.

Unusually beautiful passages are the chorus at Eurydice's tomb, "Ah! in our still and mournful meadow;" and Orpheus' plaint, "Dearest, untimely gone." In the second act, the dramatic effect of which is remarkable, occurs the chorus of furies, through whose strains continually sounds the barking of Cerberus; Eurydice's song, "In this tranquil and lovely abode of the blest," is noteworthy; also the impassioned duet of the two lovers as they make their perilous way through Hades, and the world-famous lamentation of Orpheus at his second loss of his beloved one, "I have lost my Eurydice" ("Che faro senza Euridici").

IPHIGENIE EN AULIDE

"Iphigenie en Aulide" or "Iphigenia in Aulus," a grand opera in three acts with music by Christoph Willibald Gluck and text by Bailli du Rollet, based upon the tragedy of Racine, which, in turn, was founded on the play of Euripides, was produced in Paris in 1774.

CHARACTERS.

Iphigenia, daughter of Agamemnon.
Clytemnestra, queen of Agamemnon.
First Greek Woman.
Second Greek Woman.
Third Greek Woman.
A woman in the crowd.
Achilles, the Grecian Hero.
A Greek.
Agamemnon, king of Mycenæ.
Calchas, a soothsayer.
Patroclus, friend of Achilles.
Arcas, servant to Agamemnon.
Chorus of Greeks, women, and Thessalians.

Because Agamemnon has killed a stag in her sacred grove, the haughty Diana sends a calm which detains the Greeks at Aulis, on their way to Troy. They go to Calchas, a soothsayer, and demand a way to propitiate the goddess. He tells them that a costly sacrifice will be required and privately tells Agamemnon that Iphigenia, his daughter, will be the victim, entreating him at the same time to submit to the will of the gods.

When the opera opens, the beautiful Iphigenia, whom the Greeks praise as fairer than the three goddesses Paris saw on Mount Ida, is on her way from Mycenæ to Aulis to be married to Achilles. She is accompanied by her mother, Clytemnestra. In desperation, her father sends his servant to meet them and to tell them that Achilles is faithless and is about to take another bride, hoping thus to keep them from Aulis. By some mischance, they fail to receive the message. They arrive and are received with joy by the Greeks. Iphigenia now hears for the first time that Achilles is untrue. She is overcome with sorrow and urges her mother at once to leave Aulis and return home. Achilles, who, in reality, adores her, comes to meet her and receives a cold and disdainful reception. He asks and learns the cause. Although his high honor keenly resents the suspicion, he denies the charge of faithlessness with much vehemence. Iphigenia is persuaded of the truth and is happy for a while in her regained confidence in him.

Agamemnon orders a feast to be prepared presumably for the solemnization of the nuptials. Iphigenia's mother comes to her on her wedding morning, voicing her delight that one born of a goddess shall call her mother through his troth to Iphigenia, and the people are loud in their praise and congratulation. Achilles brings his beloved friend Patroclus, "the rival of his fame and the sharer of his glory," to be presented to his bride.

Arcas, who well knows that the altar has been erected with a design far different than the plighting of two loving hearts, can no longer keep silence and reveals everything. Iphigenia retains her noble bearing even at this crisis, for she believes that her father loves her but that he is in the irresistible clutch of fate. The mother, however, throws herself at Achilles' feet and implores him to protect the victim and to be not alone spouse to her but father as well, since she has none worthy the name.

Achilles assures her that he will defeat the purpose of a most unnatural parent, and in no measured terms upbraids

Agamemnon, who resents his interference and proceeds with the arrangements for the sacrifice. At the last moment, his paternal tenderness conquers and prevails over his fear of heaven. He will keep the life the gods have required even though the interests of Greece be abandoned. Accordingly, he sends Arcas to take Iphigenia and Clytemnestra away from Aulis, secretly determining to die in his daughter's place. When the Greeks learn of this they cry indignantly that the goddess must be obeyed if her wrath is to be appeased. Iphigenia is willing to be offered and begs Achilles to take no steps for her deliverance, but to let her die for her people. The mighty Achilles, however, arises against the mob and just as they are about to fall upon him in turn, the voice of Calchas the soothsayer is heard. The gods are appeased by the virtues of the daughter, the tears of the mother and the valor and might of Achilles. The marriage of Achilles and Iphigenia is no longer delayed, and in their union the Greeks see an omen of their future victory and renown.

"Iphigenia in Aulis" is an advance over the epoch-making "Orpheo," the hearing of which Rousseau declared reconciled him to existence. The material contains greater possibilities, for there are more characters and more states of mind to be portrayed, while the supernatural element is almost entirely absent.

Gluck's genius is notably apparent in the overture, which comes to no complete stop in the stage representation, but for which, in order to make it available for concert purposes, endings have been contrived by Mozart, Wagner and others. Passages of notable beauty in the opera itself are: Clytemnestra's urging of Iphigenia to cast Achilles from her heart, "Let a Noble Courage Incite Thee;" Agamemnon's aria after his scene with Achilles when he is torn between love for his daughter and fear of the gods, "O Thou, the Best of All, and Dearest;" Iphigenia's "Farewell;" Achilles' "The priest shall first be stricken down,"

upon hearing which "soldiers frequently rose from their seats, scarcely able to refrain from rushing on the stage;" the chorus of the Greeks, "Almighty gods, give ear!" and the final ballet.

IPHIGENIE EN TAURIDE

"Iphigenie en Tauride" or "Iphigenia in Tauris," a grand opera in four acts, with score by Christoph Willibald Gluck and text by Guillard, was produced in Paris in 1779.

CHARACTERS.

Iphigenia, daughter of Agamemnon.
Diana, a goddess.
First Priestess of Diana's temple.
Second Priestess of Diana's temple.
A Greek woman.
Pylades, friend of Orestes.
Orestes, brother of Iphigenia.
An attendant of Diana's temple.
Thoas, King of Taurica.
A Scythian.
Choruses of furies, priestesses, Greeks, Scythians and guards.

"Iphigenia in Tauris" is a continuation of the preceding opera. King Agamemnon's daughter has been saved by Diana from death at the altar of Aulis, where her father had been directed to slay her. The relentless goddess has had a goat substituted as the sacrifice and Iphigenia has afterward been carried on a cloud to Tauris, where she has been made high priestess to the Scythians. It is an uncongenial lot for the loving Grecian woman, for human sacrifices are required at her hands. The only circumstance which has sweetened her life in the fifteen years of her residence

on Tauris has been her ability occasionally to rescue some stranger from death upon the sacrificial pile. To make her misery more intense, Iphigenia is visited by a hideous dream, in which she sees the palace, in which she has spent her childhood, overthrown by a tempest; her father, wounded unto death, fleeing from a murderous fury who proves to be her mother, and she herself about to stab her brother Orestes through the heart. In her unhappiness she cries aloud to Diana,

> O thou that once my life didst save,
> Take back thy gift, yea, quickly take it.

But Diana, instead, sends her another task which rends her heart. Thoas, king of the Scythians, orders her to sacrifice two strangers who have been thrown upon his shores, the gods having warned him in a vision that his life would be in danger should either of them escape. Orestes and Pylades, who have come to Tauris for the purpose of carrying off the statue of Diana, are brought in, loaded with chains.

Learning that they are her countrymen, Iphigenia determines to save one of them in order to send him with messages to her sister Electra. She is strangely drawn to save Orestes for this errand. Little does she fancy that he is her brother who, having slain their mother Clytemnestra, has fled, pursued by her shade and its attendant furies. Orestes tells her of the disaster which has overtaken her family and she learns with horror of the murder of her father and mother. When Iphigenia tells the two friends that she cannot rescue both, each pleads piteously that the other may be saved. Orestes argues that life is only a burden to him and that death would come as a glorious gift. Reluctantly, she complies with his desires and sends Pylades on with the messages to her sister. Orestes is led to the altar. Iphigenia can be brought to lift the sacrificial knife only after a sharp struggle with herself. As the blood-thirsty mob urge her to strike, Orestes murmurs in her ear, "Thus once didst thou perish in Aulis." She then knows that it is her brother she is about to put to death and refuses

to be guilty of his blood. Thoas, who recently has learned that the priestess has allowed Pylades to escape, enters in fury and declares that Iphigenia and Orestes shall perish together on the altar. But the doughty Pylades, who has returned with an army, stabs him and disperses the Scythians. Diana now appears and in her words may be learned the happy denouement:—

> Be still, and receive my eternal decree.
> Scythians, ye shall restore to the Greeks this my statue.
> All too long have ye, in this your savage country,
> Grossly defiled my altar with your bloody rites.
> Thou shalt henceforth enjoy my favour, Orestes.
> Thy repentance has for guilt atoned.
> Mycenæ longs for thee, take thou her throne in peace
> And take Iphigenia. To her country restore her!

This is the last and the finest of the grand operas of Gluck. "Here," to quote from one of his critics, "he fuses the two elements forever at war in his earlier operas — musical beauty and dramatic truth."

Among the strongest passages are the overture depicting the tempest; Iphigenia's recitative, relating her dream; her plea to Diana to slay her, "O thou that once my life didst save;" the sombre chorus of priestesses, "When shall our tears?" Thoas' expression of his superstitious fears; and the aria of Orestes abandoning himself to grief, "Ye who my steps pursue." The song of Pylades, "Thy Faithful Friends," is one of the finest passages from Gluck's pen. Also noteworthy are the aria following, "There reignest calm within my breast;" the chorus of furies, "Chastise the wicked doer;" and Iphigenia's expression of grief at Orestes' recountal, "O unhappy Iphigenia!" In Act III the finest number is Pylades' noble expression of his love for his friend, "Thou purest, highest joy;" while the strongest passage in Act IV is Iphigenia's aria calling on Diana to nerve her hand, "I with trembling invoke thee."

LE NOZZE DE FIGARO

"Le Nozze di Figaro" or "The Marriage of Figaro," subtitled "A Day of Folly," an opera bouffe in four acts, with music by Mozart and text by Lorenza da Ponte, was first presented at the National Theatre, Vienna, May 1, 1786. It is founded on a comedy by Beaumarchais of the same name.

CHARACTERS.

Figaro (the Barber of Seville), valet to the Count.
Count Almaviva, a Spanish Noble.
Countess Almaviva, his wife.
Susanna, maid of the Countess, bethrothed to Figaro.
Cherubino, page to the Countess.
Marcellina, servant to Bartolo.
Bartolo, a rejected lover of Susanna.
Basilio, a busybody.
Don Curzio.
Antonio, gardener to the Court.
Servants, country people, guards.

This opera, though written previously, is in a sense a continuation of Rossini's "Barber of Seville," the principal characters being again introduced. The gallant Almaviva, with the assistance of Figaro, has married his adored Rosina, but, as with many truly loving husbands, marriage has not rendered him blind to other tender eyes and he indulges in an occasional flirtation. Just now, the particular object of his fancy is Susanna, the coquettish maid of his wife, the

opera opening on the day arranged for her marriage to Figaro. The Countess has a page, Cherubino, a dainty youth of whom she is fond but whom she regards as a child. Cherubino, however, adores his mistress, and proves a facile instrument of punishment for the Count. Figaro, of course, assists quite willingly in the plot. To get rid of the boy, the Count orders him to enter the army, but the women save him by taking him to the Countess and dressing him at the critical moment as a girl. The Count's suspicions have been aroused by a letter from Basilio and, when he demands admittance to his wife's room, he finds the door locked in his face. When at last it is opened, he perceives that the Countess is much confused and insists upon searching the cabinet, which also is locked. While he is looking about for some means by which to break open the door, Cherubino escapes through the window and Susanna, taking his place, gravely confronts the angry husband when the lock yields. In a few moments, Antonio, the gardener, comes to complain of the ravages done to his flower beds by some one who jumped out of the window. Figaro, who has arrived, at once declares that he is the guilty one; that he had been having an interview with Susanna and feared the Count's displeasure. When the gardener produces further evidence in the shape of a document which proves to be the page's commission, Figaro glibly explains that he lost it from his own pocket, the page having entrusted it to him for legal reasons.

Bartolo and Marcellina, who have been previously introduced to sigh for unrequited love, the former for Susanna and the latter for Figaro, now reappear. Marcellina brings with her a marriage contract, which she says Figaro signed with her. She produces Bartolo as a witness. The Count, glad thus to dispose of Figaro, his rival, and to leave Susanna unmarried, decrees that the barber must fulfil the contract but the clever Figaro escapes through being able to prove, by marks on his arm, that he is the son of Marcellina and

Bartolo. While he is embracing his new-found mother, Susanna appears and her jealousy is aroused.

The ladies do not consider that the Count's punishment is yet complete and so arrange a nocturnal meeting in the garden. Susanna summons the Count by letter, while the Countess sends for Figaro. They disguise themselves by exchanging apparel and each meets her proper lover. The amorous Cherubino also appears on the scene but is put to flight by the Count. Meantime, the Count makes ardent love to the supposed Susanna. Figaro sees into the trick, but he pretends that he believe his vis-à-vis to be the Countess and so declares his adoration, thereby arousing the maid's jealousy to such a pitch that she is restored to equanimity only by her lover's confession that he knew her from the first.

These two then proceed to some genuine love-making, which is observed by the Count, who, in a rage, accosts the lady as "traitress." He orders her to unveil, and when a light flashes upon the scene and he sees that he has been making love to his own wife, he is much abashed. Forgiveness is asked and granted on all sides, even Cherubino coming in for his share. The marriage of Figaro and Susanna is brought about and the capricious Count vows eternal fidelity to his wife.

In this charming work Mozart has combined the highest characteristics of the French and German schools. The music is a model of grace, lightness and beauty and its effervescent fun is always thoroughly refined. Cheerfulness is the keynote of the composition, for in "The Marriage of Figaro" Mozart's laughter-loving soul seems to have had unbridled expression. Although more than a century has passed since its composition, it still holds its place as one of the most admirable of operatic works, Time seeming to smile in sympathy and to withhold his ravages. It was written in less than a month and met with instant success, although a short time later it was discarded in Vienna, owing to the machinations of Mozart's Italian rivals. Next to "Don Giovanni" it was the favorite of its composer.

"The Marriage of Figaro" contains such an embarrassment of riches that it is difficult to particularize. Among its delights are the strikingly descriptive overture; Figaro's opening duet with Susanna, as he measures off the floor and she tries on her mistress' hat before the mirror; Figaro's threat, "Se vuol ballare" ("If you're for dancing"), sung to a guitar-like accompaniment; Cherubino's aria, "Non so piùcosa son" ("Ah! what feelings now possess me"); Figaro's celebrated number, "Non più andrai" ("Play no more"); the Countess' song, "Porgi amor" ("Love, thou holy impulse"); Cherubino's romance "Voi che sapete" ("What is this feeling"); the splendid finale to the second act; the regret of the Countess, "Dove sono!" ("Where are they"); the "Letter Duet" of Susanna and the Countess and Susanna's "Deh vieni" ("Ah! why so long delay?").

DON GIOVANNI

"Don Giovanni," or "The Libertine Punished," an opera buffa in two acts, with music by Wolfgang Amadeus Mozart, and words by Da Ponte, was first presented in Prague, Oct. 29, 1787.

CHARACTERS.

Don Giovanni, a young nobleman of dissolute habits.
Don Octavio, the betrothed of Donna Anna.
Don Pedro, commander of the Knights of the Order of Malta, and the father of Donna Anna.
Masetto, lover of Zerlina.
Leporello, servant of Don Giovanni.
Donna Anna, betrothed to Don Octavio.
Donna Elvira, a lady deserted by Don Giovanni.
Zerlina, a country girl.
Male and female peasants, musicians, guests and servants.

Don Giovanni is a licentious nobleman who attempts to seduce and carry off Donna Anna, the daughter of Don Pedro, the governor, a man held in great honor and respect. The father forces Don Giovanni to a duel and, in the encounter, meets his death. Don Giovanni and his servant, Leporello, who shares gleefully in his master's escapades, make their escape. Donna Elvira, one of the dissolute Don's many victims, comes to reprove him, but he gaily leaves her to Leporello, who entertains her with a list of his master's successes with the fair sex.

Don Giovanni now amuses himself with Zerlina, a handsome peasant girl about to be married to Masetto. He tells her that she is too pretty to be wasted on a country bumpkin. She is induced to enter the palace with the libertine, while Masetto, filled with jealousy, is left in the tender charge of Leporello, who has orders to fill the wine-cup nimbly for the purpose of intoxicating the distracted fellow. Fortunately, the injured Elvira interrupts Don Giovanni in the exercise of his boasted arts and, revealing his perfidy, succeeds in saving the innocent girl.

Donna Anna and her adoring lover, who has sworn assistance in the work of avenging the dead commandant, arrive at the palace of Don Giovanni, where an entertainment is in progress. They have no idea that he is the murderer and ask his aid, which he, with the greatest effrontery, assures them. Again he is thwarted by Elvira, who tells them all the truth. The festival continues and Donna Anna, Donna Elvira and Don Octavio return masked and are welcomed by the host. When the opportunity arrives, Don Giovanni again approaches Zerlina but she is rescued from his embraces by the newcomers, who are summoned by her cries.

Don Giovanni, still intent upon securing Zerlina, seeks Donna Elvira's house, where the young girl has been concealed by her rescuers. Leporello imitates his master's voice and by singing a serenade entices Donna Elvira to come forth. The coast being clear, Don Giovanni now boldly enters to take possession of Zerlina. He is surprised, however, by Masetto and his friends and, thwarted in his design, he escapes and meets Leporello near the equestrian statue of the murdered governor, newly erected in the cemetery. To his consternation and that of his horrified serving-man, the statue speaks, warning him that, before the morrow is over, he shall die. Don Giovanni mockingly proffers an invitation to supper and the statue solemnly nods its head in acceptance. The next night, Donna Elvira, in whose heart love and vengeance have been fighting a continual duel, seeks and

implores the Don to repent of his follies but he only laughs and she leaves him despairingly.

While the guests are assembling for supper, the statue arrives. The lights flicker and grow pale, the music becomes nebulous and strange. Don Giovanni recovers his equanimity with an effort and orders a place to be laid for the supernatural visitor, who holds out his hand to him. Three times Don Giovanni grasps the cold fingers and three times the statue warns him to repent. Each time he refuses with bursts of drunken laughter. At the third refusal the statue disappears, the earth opens and the demons of hell appear to carry the dissolute nobleman to his final abode.

"Don Giovanni" is conceded to be the masterpiece of Mozart. Many of his admirers go still further and call it the greatest opera in all repertoire. Undeniably, it remains the greatest work of its kind written by a German musician, and certain it is that with "Don Giovanni," "The Marriage of Figaro" and "The Magic Flute," the opera of the Eighteenth Century attained its climax. Fortunately, the text, although unpleasant in subject matter, is worthy of association with such inspired music.

The work is fairly teeming with famous numbers, most of them admirably suited for use on the concert stage. Notable in the score are Elvira's plaintive song, "Ah! chi mi dice mai" ("Ah! how shall I discover"); Leporello's famous "Catalogue Aria," containing a résumé of his master's amours; the duet of Don Giovanni and Zerlina, "La ci darem la mano" ("When with thy hand in mine, dear"); Elvira's great aria, "Mi tradi" ("Though by him I've been neglected"); Donna Anna's equally notable scena, "Or sai, chi l'onore" ("Thou knowest who it was"); Don Giovanni's dashing drinking song, "Fin ch'han dal vino" ("Now that they're merry"); Zerlina's charmingly coquettish song "Batti, batti" ("Chide me, chide me, dear Masetto"); the "mask" trio for Donna Elvira, Donna Anna and Don Octavio; Don Giovanni's serenade, "Deh vieni" ("Come smiling forth"); Zerlina's beautiful Vedrai, carino" ("List

and I'll find love"); the great tenor song, "Il mio tesore" ("Go then my love entreating"); and Donna Anna's "Non mi dir" ("Say not then").

The overture of this opera is a wonderful piece of musical construction, all the more remarkable from the fact of its having been written in a single night. It foretells the nature of the story which it precedes by a seeming argument, which grows to a struggle between a single choir, that of first violins, and the entire orchestra. One feels prepared for the combat which is to come, a strife between the licentious Don Giovanni and the combined efforts of the majority of the characters portrayed. After the almost chaotic music, in which the violins seem to be struggling to be heard above the other instruments, and exerting to their utmost power all the strength for conquest which is theirs, and the persistent, firm, but calmer and grander arguments of the rest of the orchestra, there comes a lull, the uproar gradually, softly, dies away, the conflict is over, and a calm pervades the atmosphere as the curtain rises on the first act.

DIE ZAUBERFLOTE

"Die Zauberflöte" or "The Magic Flute," an opera in three acts, with music by Wolfgang Amadeus Mozart, and libretto by Emanuel Schickaneder, was first produced in Vienna, Sept. 30, 1791, Mozart directing. The text, adapted from a tale by Wieland, "Lulu or the Magic Flute," is in meaning so baffling that, like Poe's "Raven," it has received a thousand interpretations. It has in it considerable matter which can be taken as having Masonic significance, while other portions are merely the fantastic factors of a fairy opera. The book was arranged by Schickaneder, a dissipated theatrical manager, who wished a work in which there was a role for him that would permit him to wear a suit of feathers. He conceived the character of Papageno and succeeded in inducing Mozart, who was a fellow Mason, to compose the music. It was Mozart's last operatic work and was written a few months before his death.

CHARACTERS.

Sarastro, High Priest.
The Queen of Night.
Pamina, her daughter.
Tamino, an Oriental Prince.
Papageno.
Papagena.
Three Ladies of the Queen.
The Speaker. Two Priests. Two armed men. Three Genii.

Monostatos, chief of the slaves.
Chorus, priests, genii, armed men and slaves.

The scene of this queer and disjointed tale, with its puzzling allegory and its absurd characters, is laid in Egypt. The Queen of the Night, whose attributes are not altogether worthy, has a fair and virtuous daughter, Pamina, who has been enticed away by Sarastro, a priest of Isis, who wishes to educate her in the ways of wisdom and understanding, while removed from the evil influence of her mother. The Queen, in distress, calls upon the brave prince, Tamino, who has been saved by her attendants from a serpent, to recover her daughter as the price of his rescue. As he is about to start forth gladly upon his mission, he is given as a companion by the Queen's attendants, the bird-catcher, merry Papageno. Papageno, with his jolly tricks and his witty tongue, furnishes the humorous element in the opera. The two knights receive presents from the Queen. The prince is given a magic flute, which will give him favor and power, while the buffoon receives a magical instrument constructed from little silver bells, the sound of which can turn wrath into merriment.

Meantime, the education of Pamina is not proving an unadulterated joy to that young lady, for she is pursued with declarations of love by the negro servant, Monostatos. Papageno has the happiness to deliver her from these frightful attentions, the victory being easy, for the negro flees, thinking from Papageno's feathery dress that the bird-catcher is the devil himself. Tamino goes at once to demand an audience with the high priest but is refused admittance, though assured that the princess is safe and that Sarastro has only her benefit in mind. With lighter heart the youth begins to play on his magic flute and Papageno's bells answer in the distance. Sarastro now appears and it soon develops that he is planning for Tamino's reformation also. The youth is forced to serve a term as novitiate, and at last is worthy to be initiated into the mysteries of Isis but not before both he and the now reconciled Pamina pass through the various stages of

purification. The last ordeal consists in walking through the burning lake to the very altar itself, their progress always encouraged by the music of the magic flute.

The Queen of the Night, wroth at the turn affairs have taken, plots revenge against Sarastro. She visits her daughter in a dream and gives her a dagger, which she urges her to use to slay the priest. Failing in this plan, for Pamina now is thoroughly convinced of his nobility, the Queen prevails upon the negro to attempt to kill him but these wicked efforts come to naught. Finally, when Tamino and Pamina have proved themselves worthy, they are united and even Papageno is made happy. He had been on the verge of hanging himself for loneliness at the loss of his companion but when reminded of his bells, he shakes them and Papagena appears, a feathery bride, the counterpart of himself. The gloomy influence of the evil night is dissipated and sunshine and happiness reward fidelity.

"A plot so hopeless that, after the first few scenes, we give it up in despair; an atmosphere of magic which is merely an excuse for absurdities; a set of characters who are as ineffectual in action as they are unaccountable in motive; a bird-catcher dressed in feathers with a padlock on his lips; a goddess from the machine who cuts every knot which stupidity could tie: such was the harlequinade which Schickaneder handed over and which Mozart has turned into a living, breathing masterpiece. As we listen to the music, the doggerel verses cease to annoy us, and, most wonderful of all, the characters grow into distinct being and personality. The magic of Tamino's flute has passed into the hands of the composer himself and before it all, criticism lies powerless and spellbound. Indeed, if we want a ready measure of Mozart's genius, we have but to read his libretto and remember that, after witnessing a performance of the opera, Goethe seriously proposed to supplement it with a second part." This is the verdict of Hadow on "The Magic Flute," a verdict which the rest of the world has come to endorse.

The overture to this opera is one of Mozart's finest instrumental compositions. Other greatly admired numbers are Papageno's song introducing himself, "Der Vogelfänger bin ich ja" ("The catcher of birds am I"); Tamino's song, "Dies Bildness ist bezaubernd schön" ("This likeness is most wondrous fair"); the first aria of the Queen of Night, "O zittre nicht, mein lieber Sohn" ("O falter not, my dearest son"); the padlock quintet, in which Papageno, who has been punished for fibbing and prating, hums the melody with a padlock on his lips; the duet of Pamina and Papageno, "Bei Männer welche liebe fühlen" ("By all who know the joys of love"), which appears in the hymnal to the words, "Serene I laid me down." In the second act Sarastro's stately invocation in the temple, "O Isis und Osiris" ("O Isis and Osiris"); the great aria of the Queen of Night, "Der Hölle Rache kocht" ("'Tis Vengeance I now seek"), a florid passage of intense difficulty; Sarastro's song, "In diesen heil'gen Hallen" ("Within these sacred temples"); Papageno's song, in which he accompanies himself with his chime of bells, "Ein Mädchen oder Weibchen" ("A Maiden or a Wife"); and the nonsense duet of Papageno and his new partner, "Papapapageno," are the most striking numbers.

IL MATRIMONIO SEGRETO

"Il Matrimonio Segreto," or "The Clandestine Marriage," a comic opera in two acts, with music by Domenico Cimarosa and words by Bertati, was produced in Florence in 1792.

CHARACTERS.

Carolina, younger daughter of Geronimo.
Fidalmo, sister of Geronimo.
Elisetta, elder daughter of Geronimo.
Paolino, clerk to Geronimo.
Count Robinson.
Geronimo, a rich merchant.
The scene is laid near London in the house of Geronimo.

Carolina, the fair and amiable young daughter of Geronimo, has for the past two months been secretly married to his clerk, Paolino, a worthy youth. Knowing the merchant's ambition to ally himself with the nobility, they are fearful of disclosing their secret, although it weighs heavily upon both of them. Paolino's friend, Count Robinson, expresses his willingness to wed any well-portioned maiden, if she can match his rank with a dowry of one hundred thousand crowns and Paolino hopes that by arranging the match with Carolina's elder sister, Elisetta, he will gain such favor for himself that forgiveness will be easily obtained from the father.

The marriage is duly agreed upon, much to the frankly expressed joy of Geronimo. The bride-to-be, whose disposition is far from amiable, immediately takes on great airs and taunts her younger sister with being envious. Embarrassments arise when Count Robinson comes to claim his fiancée and declares that his heart will inform him which is she. He promptly places himself beside the lovely Carolina. When told of his mistake he next chooses her aunt Fidalmo, a widow, who at a previous moment in the opera has coyly spoken of her willingness to make a second matrimonial venture.

Great is his disappointment when he is forced to the realization that his fiancée must be Elisetta. In fact, he will have nothing to do with her. Soon a way out of the matter occurs to him and he suggests it to Paolino. It is that the younger sister shall be substituted and the dowry cut in half. Of course, Paolino is aghast at this, although he naturally finds it easy to understand the Count's preference. In the meantime, Count Robinson's conduct towards Elisetta is discussed and it is agreed that "even to a wife" he could not have behaved worse. Elisetta discovers him trying to make love to Carolina and her jealousy leads her to a really disgraceful scene, the noise of which summons the apprehensive father. He professes great indignation at the treatment his daughter has received but is appeased when he hears the proposal about cutting the dowry in half. He says that the exchange may be made on condition that the fair Elisetta agrees to it. Whereupon the Count sets out with the avowed intention of making her hate him.

Paolino in desperation seeks the advice of Fidalmo but this lady misunderstands him and, thinking that he is making a proposal of marriage to her, she accepts him at once. Paolino and Carolina plan to fly by night, some instant course being necessary, especially as Fidalmo and Elisetta have decided that the offending sister must be banished to a convent for alienating the affections of the Count. Before this escape can be accomplished, however, Elisetta mad with

jealousy, spies upon her sister and, hearing a noise in her apartment, makes a great outcry, calling out that the count is discovered. That gentleman comes to his own door, very sleepy and very angry, and demands an apology. Meantime, Paolino and Carolina appear and make their long delayed confession. Geronimo gives way to fury but Count Robinson comes to the aid of the young couple and offers to marry Elisetta if it will do anything toward restoring peace. The father is happy again and the curtain goes down as he gives orders for a wedding as showy as possible.

This work is a masterpiece of its kind (the buffo), and retained its popularity for many years. It was received with great enthusiasm. It is recorded that at the end of the first performance the emperor had supper served to the company and then demanded the immediate repetition of the work.

LES DEUX JOURNEES

"Les Deux Journées," or "The Two Days," known in Germany as "The Water Carrier," an opera in three acts, with music by Luigi Cherubini, and text by Bouilly, was produced in Paris, Jan. 16, 1800.

CHARACTERS.

Armand, President of the Parliament of Paris.
Michael, a water carrier.
Daniel, father of Michael.
Anthony, son of Michael.
First Officer.
Second Officer.
First Soldier.
Second Soldier.
Constance, wife of Armand.
Marcelline, daughter of Michael.
Angeline, daughter of Samos.
Officers, soldiers, peasants, village girls.

The first two acts take place in Paris, the third in a village called Gonsse. The time is 1647.

Anthony, the son of a Parisian water carrier, is to be married on the coming day to Angeline, the daughter of Samos, a wealthy farmer. He is receiving the congratulations of his friends upon the approaching event, his aged grandfather, Daniel, adding his voice to the felicitations. Marcelline is despondent about marrying as advantageously as

her brother but he reminds her that he was as poor as she and tells her how he came to win Angeline, concluding ingenuously.

A kindly deed, an honest deed,
Will always bring its recompense.

Upon Michael's entrance, we learn something of political matters. Count Armand, president of the council and a man of much nobility of character, is being persecuted by Cardinal Mazarin. A price is set upon his head and the city gates are watched so carefully that no one can leave without a passport. Armand and his wife Constance seek refuge at the water carrier's humble home and, when officers come to search the house in the temporary absence of his family, Michael passes off his distinguished visitors as his daughter and father and devises a plan whereby Constance can escape the next day beyond the city limits with Anthony when he goes to wed Angeline in her village home. The president's escape will be accomplished in some other fashion. Marcelline, who finds that she will be deprived of attending her brother's wedding, is grievously disappointed but exhibits a spirit of unselfishness.

It is the second of the two days in question when the next act begins. Constance and Anthony experience some difficulty in passing the strictly guarded gates, for the description of Constance in the passport is not particularly apropos. They finally appeal to one of the officers who on the night before searched the house, and he is forced to admit that it is the same pretty girl he saw at Michael's. They are followed by Michael wheeling his cart, upon which is a barrel decked with flowers, for it is the festival of the water carriers. The solders remind him of the thousand ducats offered in reward for Armand and he listens with apparent avidity, recounting to them how, at break of day, a man accosted him and offered much gold in exchange for his barrel and clothes. The description of the man agrees with that of Armand in every particular and having aroused great excitement, Michael goes through the gates, virtuously wheel-

ing his barrel in which the President of the Parliament of Paris is taking an uncomfortable ride.

In the third act, the bride and her friends are anxiously waiting the arrival of the delayed bridegroom. At last Anthony arrives and introduces Constance as his sister whom, fortunately, they have not seen. Michael follows with his barrel and Armand is hastily concealed in a hollow tree. Two soldiers are billeted upon the house and are greatly taken with the pretty sister of Anthony.

When the feasting is over, the soldiers, who have imbibed too freely, come out to sit by the hollow tree where they talk over the charms of Constance. When she appears with food and drink for her husband, she is seized by the ruffians. Armand jumps out of the tree to defend her. The soldiers study his appearance with suspicion, which is confirmed when Constance, restored from her swoon, breathes his name. He is about to surrender himself when Michael and Marcelline arrive. The former announces that Armand has been restored to power and favor. The nobleman eloquently expresses his gratitude and all ends happily.

"The Water Carrier" has had its share of recognition from the great. It is said that Beethoven kept it always upon his desk; that Mendelssohn declared it gave him more pleasure than any other opera and that Spohr, upon hearing it for the first time, sat up the rest of the night to study its score. Prominent numbers are Michael's song, "Deh so m'ascolti" ("I know to listen"); the trio of Armand, Constance and Michael, "O mio Liberator" ("True Friend and Liberator"); the duet of Armand and Constance, in which they vow to share each other's fate; the ensemble of the soldiers with Anthony and Constance, and the wedding chorus, "La Pastorella" ("The Shepherdess").

FIDELIO

"Fidelio," or "Conjugal Love," a grand opera in two acts, with music by Ludwig van Beethoven and a libretto freely adapted by Sonnleithner from the French of Bouilly, was first given to the public in Vienna in 1805. It appeared at an unfavorable time, for the French had just entered the city, while Napoleon was at Schönbrunn and more serious problems than that of being amused were occupying the people. In addition, it received a most inadequate interpretation and, after three nights, was withdrawn as a failure. It was revived, however, several years later and the decision was reversed. The opera was originally in three acts but proved overlong and several numbers were dropped.

CHARACTERS.

Don Fernando de Zelva, state Minister.
Don Pizzaro, Governor of the State Prison.
Florestan, an imprisoned Spanish Nobleman.
Leonore (Fidelio), his wife.
Rocco, a jailor.
Marcelline, his daughter.
Jacquino, turnkey, lover of Marcelline.
Captain and Lieutenant of the Guard, prisoners and peasants.

The action of "Fidelio" is placed in Spain, near Seville, and has throughout the somber setting of a prison. Florestan had been reckless enough to censure Don Pizzaro for some cruel deed and, cast forthwith by the tyrant into a

dungeon to starve, is already reported dead. His wife Leonore, who is brave and faithful, believes that he is still living and contrives a plan to save him. In man's attire and calling herself Fidelio, she gains an entrance to the fortress where she believes Florestan to be imprisoned and wins the good-will of Rocco, the jailor. She is even more successful with his daughter Marcelline, who falls in love with the dainty youth to the neglect of her own lover, Jacquino. At last, in her capacity as assistant to Rocco, she manages to see the prisoners when they take the air in the court, and, greatly to her dismay, she finds that Florestan is not among them.

Meanwhile, the wicked Pizzaro gets a letter which apprises him that Fernando, the minister of Seville, will come on the morrow to inspect the prison. In consternation at the thought of his possible discovery of the starving Florestan, he decides that he really must be done away with. Rocco is obdurate in his refusal to kill Florestan but reluctantly consents to dig the grave in which all traces of the crime are to be hidden. Rocco confides his dread secret to Fidelio and accepts her offer to help him dig the grave. Pizzaro, glad to have the work hastened, consents.

In the second act, Rocco and Fidelio find Florestan chained to a pillar, wasted to a shadow and fast losing his reason; the name of his wife constantly recurring in his delirium. Fidelio gives him a crust of bread and the wine in Rocco's flask. When the digging of the grave is done, Rocco sends word to Pizzaro and bids Fidelio depart but she hides behind a pillar, resolved at the worst to die with her husband. Pizzaro enters, intending to do away with the witnesses of his deed. He first advances to stab Florestan but Fidelio springs forward, runs between them and aims a pistol at Pizzaro. At this instant, a trumpet announces the arrival of Don Fernando and Don Pizzaro is forced to retreat baffled.

In the last scene, Don Fernando puts a number of prisoners at liberty, among them being Florestan. Pizzaro, dis-

closed in his odiousness, is himself imprisoned; Florestan and Fidelio are reunited; Marcelline recovers from her chagrin, and, finding she still loves Jacquino, consents to marry him. So all ends happily.

"Fidelio" is Beethoven's only opera and, as is befitting the work of the greatest of composers, is imbued with high nobility of sentiment and melody. It is equally strong both as drama and as opera, and although the words of the text are oftentimes bourgeois, Beethoven treats them with the same dignity he would have bestowed upon Homeric or Shakespearian lines. He was greatly desirous that "Fidelio" should be a fine work and probably no opera ever had more painstaking treatment in its creation. It is intensely melodramatic at times and the incident in the prison after the trumpet-call is said to be "probably the most overwhelming moment of sheer unbridled fury in all opera."

Confusion through the opus-numbers borne has arisen over the four overtures which Beethoven wrote for "Fidelio." That known as number two was played at the first three performances in Vienna, November 20, 21 and 22. Number three was played at Vienna, March 29 and April 10, 1806. This is most generally admired. Number one was written for a proposed production at Prague in 1807, which did not take place. Number four was played at Vienna, May 26, 1814. Among the famous numbers are the duet of Rocco and Marcelline, who is ironing in the prison courtyard; Marcelline's "Hope" aria; the "Canon" quartet of Marcelline, Leonore, Rocco and Jacquino; the "Gold" song, sung by Rocco; Don Pizzaro's aria, "Ha! Welch ein Augenblick" ("Ha! what a moment;") Fidelio's impassioned recitative and aria "Abscheulicher!" ("Vile monster, thou"); Florestan's song in prison, "In des Lebens Frühlingstagen" ("Life was still so fresh and joyful"), and the rapturous duet of Florestan and Leonore, "O namenlose Freude" ("Oh! joyful day").

Beethoven called his opera "Leonore," but in order to distinguish it from others bearing that name, it was after-

wards given its present title. There were four different overtures written for the opera, generally known as the Leonore Overtures, and distinguished only by numbers. One, however, is now often spoken of as the Fidelio Overture, and was the one written for the final revision of the opera in 1814. It is a brilliant work, beginning with a rather rapid movement, then changing to adagio for a short passage, then again allegro, which we afterward find in Lenore's theme, and a return to the slower tempo. Next we hear a theme which appears in a duet between Rokko and Pizarro; again a brilliant rapid movement begun by the horn, taken up by clarinets, then the violins join, and finally the whole orchestra. There is a return to the opening phrase for the close.

Throughout the orchestra score we find a free use of trombones to express sinister and gruesome meaning. During Don Pizarro's aria in the first act, "Ha! Welch eim Augenblick," which is a masterpiece of its kind, the trombones first enter and impress us with the dark intent of Pizarro, and the horror of the situation. Even though after the first three performances Fidelio was withdrawn, it has, since its revision in 1814, been heard everywhere, and today is called one of the most exquisite we possess. "The music is so grand and sublime, so passionate and deep, that it enters into the heart of the hearer. The libretto is also full of the highest and most beautiful feeling."

IL BARBIERE DI SIVIGLIA

"Il Barbiere di Siviglia," or "The Barber of Seville," an opera buffa in two acts, with text by Sterbini, a Roman poet, founded on the celebrated trilogy of Beaumarchais, with music by Gioachino Antonio Rossini, was first presented at the Argentina Theatre in Rome, Feb. 5, 1816. It was at first called "Almaviva, or the Useless Precaution" to distinguish it from Paisiello's "Barber of Seville."

CHARACTERS.

Rosina.
Doctor Bartolo, Rosina's guardian.
Basilio, a music master.
Bertha, Rosina's governess.
Count Almaviva.
Figaro, the barber.
Fiorello, a servant.
A Notary, chorus of musicians, chorus of soldiers.

The scene is laid in Seville. Count Almaviva, posing as one Lindoro, is seriously in love with Rosina. As frequently occurs in operas, however, her guardian wishes to marry her himself. She is watched so jealously by Bartolo and his friend, Don Basilio, her music master, that for some time she cannot find opportunity to bestow as much as a smile upon the Count in reward for his persistent serenading. Finally, she manages to send him a letter confessing that she returns his love and, tired of being watched and scolded,

she is entirely disposed to break her chains. Through the good offices of the gay and clever barber, Figaro, the lover finally secures entrance to the house of the adored one in the disguise of a drunken soldier with a billet of quartering. His elaborate scheme comes to naught, however, for he is arrested by the guard. A second time he gains admittance as a music teacher who has come to take the place of the fever-stricken Don Basilio. He lights upon a plan whereby he fancies he may gain Bartolo's confidence. He shows him Rosina's letter with the suggestion that she be told that it was secured from a mistress of the Count and that her cavalier must be making light of her, if he is passing her letters about in such fashion. He himself offers to carry out this suggestion but Don Basilio suddenly appears upon the scene, to the tremendous confusion of the plotting lover. A purse of gold persuades him that he is really ill and he goes home. The Count follows his example as soon as he has managed to plan an elopment with Rosina.

The letter the Count was to have shown Rosina has remained in Bartolo's possession and he seizes the first opportunity to show it to her and, as he hoped, it rouses her jealousy. In her anger and disappointment, she discloses everything and promises to marry Bartolo instead of Lindoro. When the time set for the elopement arrives, the bridegroom and Figaro appear and their explanations, chief among which is the fact that Count Almaviva and Lindoro are one and the same, are so satisfactory that a reconciliation is easily effected and the happy lovers are united by a notary, just as Bartolo and his officers come to arrest the Count. Even the fussy old doctor concludes to make the best of things and gives them his blessing, which makes it possible for the curtain to descend joyously.

This is the best of Rossini's operas in lighter vein and it has become an established favorite with all nations. In it is displayed the composer's wonderful melodic genius. Both words and music are so admirably paired that the description of "operatic champagne" which has been applied to

"The Barber" is undeniably apt. The great work was written in a fortnight. Sterbini lived for the time in the same house, and literally fitted words to the music. In less than thirty days it was staged, but its first performance was a doleful one for so sprightly and entertaining an opera. A number of mishaps occurred. Garcia, the tenor, who played the role of Count Almaviva, used on the opening night a Spanish air of his own for the serenade sung under Rosina's window, and insisted upon accompanying himself on a guitar. A string broke, and until it could be replaced Rosina must needs wait in her casement, and the audience, even more impatient in their seats, until the lover could resume his plaint to the guitar accompaniment. That was the last time Garcia's song was used, for between the first and second performances Rossini composed the serenade we now hear. Don Basilio was not entirely acquainted with the stage settings, and as he was entering for his great bass solo "Calumnia," fell over a trap door and had to go through his part with a handkerchief held to his nose.

Just as the climax was reached, and the audience during the grand finale was perhaps forgetting for the moment the earlier disturbances, an innocent pussy cat cautiously found her way onto the stage, and bewildered by the lights and the actors, chased here and there, much to the discomfiture of the stage folk and to the amusement of the audience.

Added to these misfortunes, the house was well filled with Paisiello's supporters, many of whom were not aware of the fact that Rossini had begged and obtained permission of Paisiello to make use of Beaumarchais' "Barber of Seville," and so considered it a stolen opera. At the close of the performance the only hearty applause came from Rossini himself, which roused the ire of the public, and amid hisses and jeers he left the theater.

Rossini evidently cared little for public opinion, feeling certain that when his work was really known to be

his own and Sterbini's, and was staged without accident, that it would be accepted and accorded the praise it merited. At any rate, when his admirers and friends went to his home to condole with him they found Rossini sound asleep.

A very different reception was forthcoming the following night, though Rossini refused to appear at the theater; this time the intrigues of Paisiello's partisans could not blind the public to the worth of the work. Better judgment and finer taste prevailed, and from that day to this the world has done homage to this masterpiece of Rossini's. Schumann says of it "Always gay and ingenious music; the best Rossini ever composed."

If one would thoroughly enjoy this opera, he must listen carefully to the orchestra; it "not only enhances the themes, but it chatters and prattles with audacity, caprice, raillery, wit and charm, sometimes with and sometimes about the characters."

One of the most beautiful and by some considered the most charming solo, is the one written after the first performance, the serenade "Ecco ridente il cielo" ("Smiling, the Heavens"). Another notable number is Figaro's celebrated description of his duties, the cavatina, "Largo al factotum della cetta." Rosina's song "Una voce poco fa" ("'Twas a voice that called to me") is sung during the first act. As an accompaniment the orchestra plays a merry, cunning, teasing part, which is again heard in the second act when she meets the Count. In the merry music lesson scene the song practiced by Rosina has been lost, and it is the custom of every prima donna to interpolate her own particular show piece. The aria "Sempre gridi" ("Ever smiling") sung by the duenna Bertha, is termed the "aria di Sorbetto" because of the Italian custom of eating ices during its singing. The famous trio "Zitti, zitti," is one of the elegant ensembles of the master work and is followed by the bright finale with which the sparkling opera is brought to its close.

DER FREISCHUTZ

"Der Freischütz," or "The Freeshooter," a romantic opera in two acts, with words by Friedrich Kind and music by Carl Maria von Weber, was first produced in Berlin, June 18, 1821.

CHARACTERS.

Prince Ottokar.
Cuno, the head ranger.
Max,
Caspar,
two young foresters serving under him.
Kilian, a rich peasant.
A Hermit.
Zamiel, the fiend huntsman.
Agathe, Cuno's daughter.
Anna, her cousin.
Chorus of Hunters, peasants, bridesmaids and invisible spirits.

The scene is laid in Bohemia, shortly after the Seven Years' War. The story of the opera is founded on a tradition among the German followers of Nimrod, that whoever chooses to seek the aid of Zamiel, the demon huntsman, might by selling his soul to him, receive seven magic bullets which would hit the desired mark with unerring accuracy. If he succeeded in gaining another victim for Zamiel, his own time of life would be extended but if he failed in this, his life was forfeited.

When the story opens, Cuno, the head ranger to Ottokar, a Bohemian Prince, has promised his daughter Agathe to Max, one of his subordinates, on condition that he win in an approaching contest of marksmanship. Caspar, a second forester who has made the fatal bargain with the fiend, causes Max, who always has been a skilled marksman, to shoot poorly at a preliminary trial. Jeered at by his companions and hopeless of winning his adored Agathe, the lover is in despair and believes himself deserted by heaven. Caspar has a double motive in wishing Max's downfall. He must bring a new victim to the fiend and, furthermore, he is in love with Agathe, whom he hopes to win. To tempt his rival, he gives him his rifle and bids him fire at an eagle soaring so far above them that it is but a speck in the sky. To the youth's astonishment, the huge bird falls dead at his feet, while demon laughter echoes about him. Casper plucks a feather and puts it in Max's cap, telling him to think of Agathe's delight in his prowess. Max, however, recoils when he learns the nature of the bullet, but Caspar pictures to him the sorrow of the maiden if he (Max) fails to win her and, with consummate hypocrisy, tries to convince him that it is his duty to take advantage of every means within his power. Finally, Max promises to meet Caspar in the Wolf's Glen at midnight to secure a new supply of bullets. The exultant Caspar believes that he has not only accomplished the downfall of Max but has gained for himself respite from the fiend.

The second act opens in Cuno's house, where Agathe and Anna, her lively cousin, are found, the former lamenting the fall of an ancestral portrait from the wall, which she fears to be an evil omen. Only a few hours previously, she has met a peasant in the wood who has warned her of some danger and has given her a magic rose-wreath with which to ward it off. Max comes but he, too, is filled with forebodings and his heart almost stops beating when he learns that the portrait fell just at seven o'clock, the time he shot the eagle. At a late hour, Max goes to keep his tryst in the Wolf's Glen, though implored by the maidens to remain with

them. Before his arrival, Caspar has bargained with the Demon and has bought the young hunter's destruction, in return for which he, himself, may have three years more of life. Six of the bullets shall do Max's bidding but the seventh shall kill his bride. When Max approaches, the chorus of invisible spirits is heard no more. Zamiel vanishes to the sound of low thunder and, as Caspar blows the fire which rises out of the ground, the birds of night flutter weirdly about his head.

Suddenly, Max discerns on an opposite rock his mother's wraith, raising a ghostly hand in warning. Fearing that he may yet lose his victim, Caspar calls on Zamiel for help and, in place of his mother's form is seen that of Agathe, who appears distracted and is about to throw herself down the cascade. This silent argument settles the matter with Max and he hastens to assist Caspar in melting over the fire in a crucible a weird decoction out of which the bullets are to be formed. At the casting of the seventh, a frightful storm throws Max to the ground and Zamiel seizes his hand.

The last act opens like its predecessors in Cuno's house, where Agathe is dressing for her wedding. She still is distraught and tells Anna of a dream in which she fancied herself a white dove and was fired at by her lover. As the dove fell she was herself again and a great bird of prey lay dying at her feet. Her cousin attempts to divert her thoughts and is assisted in this by the arrival of the bridesmaids. But all is undone when the newcomers open the box which is to contain the bride's garland, and find that by mistake a funeral wreath has been sent. Sadly Agathe bethinks her of the peasant's consecrated roses and, wearing them, she goes away with her attendants to the Prince's camp, where the shooting contest is to be held and where Max is to win her. Only the seventh bullet remains to Max, for three of them Caspar has beguiled from him and three others he has used in the morning. The Prince, who has witnessed his three marvelous feats of marksmanship, bids him to be of good cheer and confidence and, pointing out a white dove,

gives him the signal to fire. The shot goes wild and Caspar and Agathe both sink to the ground. The girl, however, is unhurt. The holy roses have saved her but the bullet flying past her has buried itself in Caspar's heart instead.

When they have borne the body away, Max confesses that his three shots of the morning were of malign origin. The indignant sovereign pronounces upon him sentence of banishment but moved by the pleas of Agathe and Cuno, he leaves the matter to the decision of a hermit, who justly proposes that in view of his past uprightness he be granted a year of trial and, if he passes it successfully, that Agathe then shall become his bride.

"Der Freischütz" is epoch-making in that it was the opera which completed the establishing of the romantic school, and which gave Germany a distinctly national opera. All Germany rose to acclaim the merit and charm of the work, delighted with its freshness and with the note of romance and mystery which echoed through its music. There is displayed in it that fine imaginative power which Weber possessed in high degree. The great scenes are treated with a dramatic understanding and sympathy not before equaled. The music of the Incantation scene is of a weirdness and daring musical power until then unknown and throughout the score may be noticed unmistakable evidence of the leit-motif used later with notable effect by Weber's great successor, admirer and, in a certain measure, disciple, Wagner.

The overture is a masterpiece of its kind, and is known and admired the world over. Without doubt Weber intended in this to give the audience a clue to the nature of the opera which follows, for again in the course of the opera we hear the same themes used for the solos.

The overture opens with a rather slow movement; the horn assumes the role of solo description, and speaks of cheerfulness, calmness, and serenity, such as we later find to be typical of the forester's life. Soon, however, we feel there is a dissatisfaction, an unrest, and the strings

begin a soft tremolo which grows in strength and suggests passion, and then gradually, softly, dies away. Now the violin and 'cello take up the discourse, and plaintively tell us of troubles which are about to beset our hero, and the solo instruments in a more spirited movement depict the rage, the madness of his despair, plaintively wail of hopelessness, and at last the entire orchestra takes up the theme. It is this theme that is heard in the first act in Max's solo. A serious, contemplative passage follows, which terminates in victorious music, and we feel some one has overcome, and at the same time sorrowfully, that one has been overcome, for the music does not speak as it does later of glorious triumph; in it there is faltering, and it is only might conquering for the nonce. Then comes an indescribable haunting passage as though one were being pursued by an evil spirit, and we hear it again when Caspar is successful in securing Max's promise to use the charmed bullets.

Relief from these rather tense passages comes in the form of a beautiful air, one which occurs in the second act, when Agathe hears her lover coming, and involuntarily the audience relaxes with the change from the gloom of the minor key to that of the major, and feels as the composer intended, that the pure love of Agathe is to triumph over all evil.

But again, as though to remind us that trouble is ever present and difficulties always to be overcome, the orchestra takes up the gloomy theme, again in a minor key, that of B flat, but soon modulates into D sharp minor, and now the 'cello seems to pursue the soft tremolo of the violin with sure and triumphant modulation, exulting again over Caspar's victory, but only for a moment, and then pure sweet tones of Agathe's love song are heard and bid all doubt and terror flee, love will conquer; and we are not disturbed even by the return of the passage telling of Max's fear and feelings of suspense. For the closing movement there seems to be a discussion among

the instruments, a soft tremolo among the strings, a wailing among the winds, a solemn warning from the drums, and then a transition of keys and the melody of the heroine with sprightly, even brilliantly gay passages worked in, brings the overture to an end, and prophesies the end of the sorrows of the hero and heroine and the beginning of their life of love and joy.

Another beautiful solo given to the tenor is that of "Jetzt is wohl ihr Fenster offen" ("Now, methinks beside her lattice"). Other remarkable passages are Caspar's demoniac aria "Triumph! die Rache gelingt" ("Revenge, my triumph is nigh!"); Anna's merry "Kommt ein schlanker Bursch" ("Let a gallant youth"), which tells of the joy of possessing a gallant lover, in the last verse of which Agathe joins; the heroine's beautiful recitative and aria "Leise, leise" ("Softly sighing"), in which she meditates upon the loveliness of the night scene she views from her balcony and whose beauty calls from her an expression, in melody, of her great love. The accompaniment for this is especially charming, picturing a summer star-lit night, the whispering of the breezes among the trees, and lending a dreamy hazy color to the voice of the maiden.

"Der Freischütz," after a successful season in Berlin, was produced in Paris as "Robin des Bois," with libretto by Castile Blaze, and with a number of changes which seem not to have bettered it, for Berlioz later wrote new recitatives, Pacini accurately translated it into French, and as "Le Franc Archer" at the Royal Academy of Paris, it won greater praise. England changed its title to "The Seventh Bullet," inserted ballads to please her audiences, and it was heard in English at the Opera House of London, and later in Italian as "Il Franco arciero" at Covent Garden. Thus it has always been and will in probability remain an universally popular opera.

SEMIRAMIDE

"Semiramide" is a tragic opera in two acts, the text by Rossi, and the music by Gioachino Antonio Rossini. It is founded on Voltaire's tragedy "Semiramis." It was first presented at the Fenice Theatre, Venice, Feb. 3, 1823.

CHARACTERS.

Semiramis, Queen of Babylon.
Arsaces, commander in the Assyrian army, afterward Ninius and heir to the throne.
The Ghost of Ninus.
Oroe, chief of the Magi.
Assur, a Prince of the Blood Royal.
Azema, Princess of the Blood Royal.
Idrenus, Mitranes, and others of the royal household.
Magi, guards, satraps, slaves.

The scene of the story is laid in Babylon. Ninus, the king, has been murdered by his wife, Semiramis, aided by Assur, who is inspired by an ambition for the throne. The opera opens in the temple of Belus during a solemn festival, which is of unusual significance from the fact that Semiramis has announced her intention to nominate a successor to the throne. Arsaces, a young Sythian (as it is supposed), has just come back from war crowned with victory and the Queen becomes secretly infatuated with him. It is on this youth that she has resolved to confer the great gift within her power, although Assur confidently expects that he him-

self will be chosen. While the ceremonies are in progress, a violent storm arises, the temple is shaken to its base and the sacred fire extinguished upon the altars, the people looking upon this as an evil omen.

Arsaces, who has been despatched to bring an answer from the Oracle, arrives. He bears a casket containing a scroll which points to the fact that the late king was murdered. The Queen, when the agitation arising from this has subsided, announces that he who is chosen king shall also be her husband and thereupon names Arsaces. This news is received with horror by at least four persons. One of these is the young man upon whom the choice falls, for he loves and is beloved by Azema, a royal princess; another is the Princess herself, who sees the Queen's decree ruin her hope of happiness; another is Assur, who also has aspired to Azema's hand and thought to gain her by his new power and, lastly, the priest Oroe, who has knowledge of a fact which would make such a union frightful.

Arsaces pleads that another be chosen since "the throne is not the glittering prize" he asks; Assur in a passion of rage makes many dark allusions but the Queen would sweep all obstacles aside and orders that the marriage at once take place. A hollow sound is heard from the tomb of Ninus and the shade of the murdered king comes forth to say,

> Arsaces, thou shalt reign;
> But crimes there are must first avenged be.
> With courage into my tomb descend.
> There to my ashes a victim thou shalt offer.

There is general consternation and the Queen flings herself into the arms of Azema.

Arsaces follows the ghost of Ninus into his gloomy abode and learns that Ninius, his son, long since reported dead, is in reality alive. In consequence, Arsaces remonstrates with the priests who are to invest him with the insignia of royal office but his arguments are silenced by Oroe, who informs him that he is the lost Ninius and thus the rightful heir to the throne. He also tells him of the

crime of Semiramis and Assur and, handing him his father's sword, bids him avenge his wrongs.

This he is willing to do in the case of Assur but his heart recoils from punishing his mother, who, still ignorant of their relations, continues to shower her now disgusting attentions upon him. Her punishment begins when Arsaces draws from his robes and places in her hands a document written by the dying king, in which he discloses the crime of Semiramis and her accomplice. This, coming with the knowledge that Arsaces is her own son, fills her with horror and remorse. The young man assures her of his forgiveness and goes forth with his father's sword to avenge him, pursuing Assur into the recesses of the tomb itself. The Queen follows unobserved and, when he is about to stab Assur in the darkness, she passes between them and receives the weapon in her heart. Her son is on the point of stabbing himself when he is prevented by Oroe and Assur is seized by the guards and dragged away to death.

"Semiramide" was written by Rossini in less than three weeks. When it was first presented the public found it "German" in manner and its composer was severely censured. Today, it seems the acme of Italianism in style, and it may well stand as the climax of the florid school of operatic vocalization which flourished in the day of Rossini and his contemporaries. The music for all the leading characters — bass and tenor, as well as contralto and soprano — fairly teems with ornaments, roulades, cadenzas and brilliant passage work. There is probably no other Italian opera score so crowded with vocal fireworks.

The opera now has disappeared almost totally from the operatic repertory but among numbers which were greatly admired are the overture and the Queen's aria "Bel Raggio" ("Sweet Ray that fills my soul"), both of which have occasional performance still in public. Arsaces' cavatina, "Ah! come da quel di" ("Ah! from that happy day"), his aria

"Ah! tu gelar mi fai" ("Ah! my soul thou freezest"); the duets for Arsaces and Assur and two for Semiramide and Arsaces are admirable of their kind.

Semiramide was one of the eight operas performed during the first season of Italian Opera in America. They were given by the Garcia troupe in the old Park Theater, New York, in 1825 and 1826. It was one of Madame Patti's favorite operas, and frequently in her concert programs one saw a number of its best solos. When in 1886 and 1887 Abbey was striving to make opera a financial success, he used the now worn-out scheme of the "farewell appearance," and Madame Patti's as the golden voice never again to be heard in Italian opera in this country, Semiramide was one of the vehicles he chose to display her talent. His advertising brought results, and crowds flocked to hear the famous Patti, for as Krehbiel says, they desired to be able to say in the future that they had heard the greatest songstress of the last generation of the Nineteenth Century. Since her day, Semiramide has seldom been heard in America as a complete opera.

EURYANTHE

"Euryanthe," a romantic opera in four acts with music by Carl Maria von Weber and book by Mme. Helmine von Chezy, based upon an old French story, was produced at the Kärnthnerthor Theatre, Vienna, Oct. 25, 1823.

CHARACTERS.

King Louis.
Adolar, Count of Nevers.
Lysiart, Count of Forest.
Rudolph, a Knight.
Euryanthe of Savoy.
Eglantine of Puiset.
Bertha.
Ladies, nobles, knights, hunters and peasants.

Euryanthe is a beautiful maiden who is betrothed to Adolar, Count of Nevers, but is also loved by another young nobleman, Lysiart, Count of Forest. At a royal festival arranged to welcome the knight from the battle-field, Adolar celebrates her beauty, purity and faithfulness in rapturous song. Lysiart mocks his panegyrics, declaring that "faith can ne'er in woman's heart abide" and wagers all "the fairest of his father's land in France" that he can win Euryanthe's love. Adolar gladly accepts the challenge, risking all his wealth upon the maiden's fidelity. Lysiart departs, boasting that he will return with a love-token.

In the second scene, Eglantine, a befriended outcast, coaxes a secret from Euryanthe, promising with extravagant expression of affection never to reveal it. It is that she communes with the spirit of Emma, Adolar's sister, who when her lover Udo fell in strife, pressed a poisoned ring to her lips. She has told how the gates of heaven are closed against her for this deed and how they never will be opened until the ring from which she tasted death is bathed in tears of injured innocence. Eglantine, who is in love with Adolar, plans to use Euryanthe's secret for her own evil purposes. Meantime Lysiart comes with many fair words to invite Euryanthe to grace the festival of King Louis.

In Act II, we find Lysiart bewailing the fact that he has had no success in winning the favor of Euryanthe. He is inspired with fresh hope by the appearance of Eglantine, who has visited the tomb to steal the ring from the dead hand of Emma and proposes that it shall be used as a proof, not only of Euryanthe's unfaithfulness in love but also of that of which she is really guilty — the revelation of the secret known only to her and Adolar. For thus assisting him in his designs, Lysiart promises to marry Eglantine.

Euryanthe arrives at the feast and is warmly greeted by King Louis and his knights, who have small doubt of her trustworthiness. Great is the consternation when Lysiart announces that he has his proof and produces the ring. Adolar can see in it only an evidence of her utter perfidy and relinquishing all his possessions, declares his intention of being henceforth a wanderer.

In the next act, Adolar leads Euryanthe into the forest to slay her. A huge serpent confronts them and Euryanthe tries to save her lover by throwing herself in front of it. He destroys the frightful creature and, remembering that Euryanthe would have died for him, refuses now to kill her but leaves her alone in its depths. Here the huge slain serpent and the distracted maiden are discovered by the king and his hunters. In answer to the king's questioning, she relates the story of Eglantine's perfidy. He is convinced of

her innocence and promises that she shall yet be united to Adolar.

Adolar returns to Nevers, where a bridal procession is leaving the castle, descending the terrace, and crossing the drawbridge. Eglantine and Lysiart, richly clad, are the prospective bride and groom. Meanwhile Bertha tells Adolar that Euryanthe is innocent, and that Eglantine, who is about to marry Lysiart and to reign as supreme mistress over the country, is the guilty one. The peasants stand aside, and among them can be heard mutterings of dissatisfaction. Eglantine is half fainting, for she imagines she sees Emma's spirit, and that she is demanding justice and asking for the ring. She becomes a prey to dreadful remorse, and divulges the whole wicked plot, whereat Adolar advances and denounces the couple as "Das Frevlerpaar" ("The wicked pair"). Lysiart commands his followers to seize the intruder and carry him away to prison, but Adolar raises his visor, and the knights seeing who he is, refuse to touch him, and a great shout of welcome rises from the crowds. This rouses Eglantine from her stupor, and she cries "It is he, in his glory and beauty. Woe is me!" and then swoons. Lysiart is maddened by the turn affairs have taken, and as his followers threaten him with God's wrath in a magnificent quartet "Defy not Heaven, misguided one," he calls down curses upon their heads. Adolar, believing Euryanthe dead, demands a meeting with Lysiart, but the King now entering, declares that the law must decide the quarrel.

Eglantine revives, and when she hears from the King that Euryanthe is dead she exults at the news, and shows the barbarous side of her nature in a savage song of wicked triumph, in which she tells the whole story of her trickery. Lysiart becomes enraged and stabs her. He is disarmed and carried away to a dungeon, and later falls into the hands of the hangman. From a distance we now hear a joyful chorus telling us that Euryanthe still lives, and soon she enters with the hunting chorus, and again we hear

the passionate duet "Hin nimm die Seele mein" ("Take my soul, I am wholly thine"), the one sung during the first meeting of the lovers.

The music score of Euryanthe contains some of the most beautiful products of Weber's genius, but the story is improbable, and is not artistic enough to overcome this fault, and the libretto is badly constructed. This combination is an unfortunate one, and though several operatic managers, realizing its musical worth, have endeavored to make the work popular, it has almost completely disappeared from operatic repertory. When it was first presented in Vienna, Castelli said it had come half a century before its time, and his was a tongue of prophecy, for it was just about fifty years later that it was really appreciated for its true worth. Musical critics recognize its dramatic defects, but also the beauty, dignity and marvelous tenderness of its music, and wonderful intensity of its expression of passion. But the public has failed to understand Weber just as it did Wagner, and though here in our own country Euryanthe was beautifully staged, and in every respect well sung and dramatized, it failed to gain the spontaneous and sincere approbation for which its promoters hoped, and it soon disappeared from the list of operas in New York. That it will again be revived and its defects corrected, and in time be gladly received by the same public which now asks for Wagner, is the hope of the sincere admirers of this opera.

In the concert-room there is still heard the ever charming overture, and occasionally Adolar's romanza "Unter blühenden Mandelbaümen" ("'Neath the boughs of the flow'ring Almond") in which he recalls the first meeting with Euryanthe. There is in this song the tone of the Troubadour-Knight, and the accompaniment is a charming bit of work. Another solo frequently heard is Lysiart's recitative and aria "Wo berg ich mich" ("Where can I hide"), which occurs in the second act, and is descriptive in character.

LA DAME BLANCHE

"La Dame Blanche" or "The White Lady," a comic opera in three acts, was first presented at the Opêra Comique, Paris, Dec. 10, 1825. Its composer is Francois Adrien Boieldieu, and the book by Scribe is founded upon Sir Walter Scott's novels, The Monastery and Guy Mannering.

CHARACTERS.

Anna, ward of the exiled Laird.
Gaveston, dishonest steward of the castle.
Macirton, an auctioneer, the creature of Gaveston.
George Brown, lieutenant in the English army, or Julius of Avenel.
Dickson, a farmer, friend of Anna.
Jenny, his wife.
Margaret, the old nurse of Anna.
Mountaineers, peasants, women.

George Brown, a young English officer on furlough, comes to Scotland where he is hospitably received by Dickson and his wife, tenants of the Laird of Avenel, who has been exiled for his loyalty to the Stuarts. Lieutenant Brown wins his way into the good graces of his host and hostess by offering to act as godfather at the christening of their youngest child. He inquires about the castle and finds the Avenel history interesting. Among its claims to consideration is the possession of a ghost, "The White Lady." This spectral dame is of such benevolent nature that she is fairly

held in affection by the villagers, many of whom claim actually to have seen her. In the castle there is also a statue called after her and it is in this statue that the Laird concealed his treasure when he went away. The care of the castle in the days of his proscription he has unwisely entrusted to his steward, Gaveston, who has proved most unworthy.

Gaveston has caused the Avenel heir to vanish mysteriously when a child and is now planning to bring the estate to public sale, knowing that he can obtain it for himself at a low figure on account of its ghostly accessory. Lord Avenel's ward, Anna, an attractive girl, has been assigned to Gaveston in the general trust and, though she has been required by him occasionally to play the ghost, she is not in sympathy with him in his schemes. She decided to frustrate the plan of the sale and sends a message to the honest Dickson asking him to come to the castle at midnight. His superstition is too acute to allow him to risk such an interview but Lieutenant Brown, who is ever ready for an adventure, offers to go in his stead.

Brown meets "The White Lady" and, in the course of the interview, she discloses to him Gaveston's plans and how they may be brought to naught. She soon perceives that her guest is not Dickson but a young officer whom, when wounded, she once nursed back to health during a sojourn in Germany. Hinting that her supernatural powers make it possible for her to know all things, she refers to the incident and Brown acknowledges that he long has loved his unknown benefactress. He promises to make the Avenel cause his own and, in reward, receives a warm hand clasp from his ghostly interlocutor.

The day of the auction comes. The penniless Brown, who has had instructions from the White Lady to outbid Gaveston, keeps the figure mounting. Gaveston, deeply chagrined, gives up the fight, and then the White Lady conveniently appears and pays over for the Lieutenant the treasure which has been concealed in the statue. She also furnishes him with the momentous information that he is

really the son of the Laird and the Countess. Gaveston approaches and, in a rage, tears off the spectre's veil, revealing the face of Anna. The Lieutenant sees in her the playmate of his youth and the charming nurse he has loved so long. Naturally, the opera ends with a wedding in immediate prospect.

"The White Lady" is considered its composer's masterpiece, and is today firmly placed in the repertories of the French, as well as of certain of the German opera houses. Its music is essentially melodious and a Scotch flavor lends charm to a number of the songs. Prominent in the score are Brown's solo with chorus, "Ah, what pleasure a soldier to be;" Jenny's ballad of the White Lady, "Where yon trees your eyes discover;" the trio for Brown, Dickson and Jenny in the finale, "Heavens! What do I hear?" in the second act, the song of the old nurse at the spinning-wheel, "Poor Margaret, spin away;" Brown's cavatina in the castle while waiting for the spectre, "Come, oh gentle lady;" Brown and Anna's duet, "From these halls;" the skilfully constructed ensemble for the peasants and tenants at the auction, "All our fields and our toils neglected;" in the third act, Anna's aria, "With what delight I behold the scenes of my childhood," and the stirring chorus, "'Tis the lay ever sung by the clan of Avenel," a slightly Gallicized version of "Robin Adair."

OBERON

"Oberon," or "The Elf-King's Oath," a romantic opera in four acts, with music by Carl Maria von Weber and words by J. R. Planché was first produced at Covent Garden, London, April 12, 1826.

CHARACTERS.

Sir Huon.
Oberon, king of the fairies.
Scherasmin, Sir Huon's squire.
Puck, Oberon's agent.
The Caliph of Bagdad.
Prince Babekan.
A Mermaid.
Reiza, the Caliph's daughter.
Fatima, her companion.

The opera opens in Oberon's bower in Fairyland, where a chorus of genii and fairies dance about his sleeping form. From Puck's conversation, we learn that Oberon and his wife Titania have quarreled over the relative constancy of man and woman, and have vowed never to have anything to do with each other until some couple is found who will remain true to each other through all temptation. The waking Oberon demands of Puck where he has been since cock-crow and he replies that he has been around the world in search of something to console his master for his domestic infelicity. At Charlemagne's court, he has learned that the

sovereign's son has viciously attacked Sir Huon of Bordeaux, by whom he has been slain in single-handed combat. All France considers Sir Huon justified but Charlemagne, allowing the feelings of a father to outweigh justice, will grant him his life only on condition that he go to the court of the Caliph of Bagdad, slay him who sits upon his right hand and claim the Caliph's daughter as his bride. Sir Huon, accompanied by his squire Scherasmin, has already started upon his perilous errand.

Oberon orders his faithful Puck to find the two and bring them at once to his presence. Soon a flowery bank arises and on it are seen the sleeping forms of Sir Huon and his squire. The elf-king shows them a vision of Reiza, the Caliph's lovely daughter, promises his aid in the coming trial and bestows upon the young man a magic horn, whose call shall summon him whenever the need arises. Then Oberon waves his hand and they are transported to Bagdad, where they gaze upon the foaming river and the glittering minarets and fear to breathe lest these vanish from sight. Before the act closes, we are granted a glimpse of Reiza and her companion Fatima and learn that the wedding of the princess to Prince Babekan is set for the morrow. We also learn that she loathes him and the strength of the distaste is illustrated when she half draws a dagger from her bosom whispering, "Love or death shall free me." She also in a vision has seen Huon and swears to wed him or no one.

In the second act, we are taken to a magnificent salon in the Caliph's palace where Prince Babekan is seated at the Caliph's right hand. The Caliph announces that the hour marked by the astrologers for the marriage has arrived and the bridegroom expresses his impatience for the ceremony. At her father's command, the unhappy Reiza and her maidens enter. A clashing of steel is heard and Sir Huon and Scherasmin rush in with drawn swords. Sir Huon challenges the boastful Babekan and in the fight the prince is slain. At this crisis, Sir Huon winds his horn, the elf-king appears and the hero and Reiza are transported to the seashore where

they sail for Greece, accompanied by Scherasmin and Fatima, whom the squire has prevailed upon to accompany him.

In the third act, the test of love begins. Puck conjures up a storm to wreck the vessel and the travelers are thrown upon the shore. Huon denounces Oberon and upbraids himself as the cause of Reiza's sufferings. The maiden is carried off by Abdallah and his pirates and Sir Huon is left senseless upon the ground. Oberon appears, deploring the cruel fate which compels him to make his instrument suffer so much. He entrances him and leaves Puck to guard him and bring him at the seventh day before the house of old Ibrahim in Tunis.

The fourth act commences in the garden of Ibrahim, to whom Scherasmin and Fatima have been sold as slaves. Puck comes with Huon, who wakes and is told by Fatima that only that morning Reiza has been presented to the Emir by the pirate captain. There is the traditional displeasure in the harem over the instating of a new favorite, and Roshanna, who formerly held that position, thirsts for revenge. She has marked Huon's dejected mien and fancies he may consent to be an accomplice, so she summons him before her, declares her love and proposes that he slay the Emir and share the throne with her. Huon, however, refuses indignantly and declares that he loves another. Roshanna then sends for the singing and dancing girls to fascinate him but to no avail.

He is endeavoring to force his way out, when the angry Emir discovers him and orders him to be burned alive within two hours. Reiza flies to claim the victim as her husband but the Emir refuses pardon unless she will smile on him instead. She refuses and her execution is ordered also. The two victims are already bound to the stake when Puck appears and winds the magic horn. At its tones, the Emir becomes powerless and Sir Huon and Reiza are set free. Puck blows a louder blast which summons Oberon and Titania, their reconciliation having been made possible by the faithfulness of the lovers. Oberon changes the scene to

Charlemagne's court, where Sir Huon explains that his oath is fulfilled. He is then forgiven by the Emperor.

The overture is a musical reflection of the story and is among the most popular and best known of Weber's compositions. Prominent among the vocal numbers in the first act are the fairy chorus, "Light as fairy feet can fall;" Reiza's air, "Oh, why art thou sleeping, Sir Huon the brave;" Huon's songs, "Deign, fair spirit," and "Oh! 'Tis a glorious sight;" Reiza's air, "Yes, my lord, my joy;" the duet of Reiza and Fatima, "Oh, Happy Maid" and Reiza's song, "Oh, my wild exulting soul."

In the second act, the duet of Reiza and Sir Huon, taken from Euryanthe, "Mine, forever mine;" Fatima's air, "A Lonely Arab Maid;" the popular quartet, "Over the Dark Blue Waters;" Reiza's splendid apostrophe to the sea, "Ocean, thou mighty monster that liest curled, like a green serpent round about the world" are most worthy of mention.

In the third and fourth acts occur Oberon's song, "From Boyhood Trained in Battlefield;" the Mermaid's song, Fatima's lovely air, "Oh, Araby, Dear Araby" and Reiza's song, "Triumph enchanting."

MASANIELLO

"Masaniello, or La Muette de Portici" ("The Dumb Girl of Portici"), a grand opera in five acts, the music by Daniel Auber and text by Scribe and Delavigne, was first presented in Paris, Feb. 29, 1828.

CHARACTERS.

Alfonso D'Arcos, son of the Viceroy of Naples.
Lorenzo, his confidant.
Selva, an officer of the Viceroy's guard.
Masaniello, a fisherman of Naples.
Pietro, his friend.
Borella, Moreno, } fishermen.
Elvira, a Spanish Princess betrothed to Alfonso.
A maid of honor of the Princess.
Fenella, a dumb girl, Masaniello's sister.
Chorus of nobles, ladies, soldiers, fishermen and peasants.

This opera, which takes its tone from the Neapolitan revolution of 1647, opens with one of the charming lighter scenes which form a happy contrast to its cumulating tragedy. It is the marriage morn of Alfonso and Elvira and attendant festivities are in progress. They are interrupted by the entrance of the dumb girl, Fenella, who runs to Elvira, imploring her protection from Selva, who has kept her as the viceroy's prisoner for a month. She has escaped and

she tells the story of her seduction in gestures, showing the scarf which her unknown betrayer has given her. All of her role is, of course, done in pantomime. The happy Elvira promises the dumb girl her protection and she and Alfonso enter the chapel to exchange their wedding vows. During the ceremony, Fenella recognizes the bridegroom as her betrayer and attempts to warn Elvira but is prevented by the soldiers. As they leave the chapel, Fenella denounces Alfonso to his bride and then flees, the act closing in the midst of great excitement and dismay.

It is at the beginning of the second act that Masaniello makes his appearance. This scene is laid upon the seashore, where the fisher-folk are busily engaged with nets and boats. Masaniello enters moodily, sorrowing over the oppression of the people. They, seeing their hero, ask him for a song to lighten their labor. As he is singing, Pietro enters, telling of a fruitless search for Fenella, about whom many fears are entertained. At this instant Masaniello beholds his unfortunate sister about to cast herself into the sea. He restrains her and in his arms she tells the story of her wrongs, concealing, however, the name of Alfonso, whom she loves. Masaniello, enraged, swears vengeance and calls the fishermen to arms against the despotic sway which has made the crime against his sister possible.

The third act shifts to the Neapolitan market-place, where the fishermen and market-girls are disposing of their fish and fruit. They go about their task with apparent gaiety under which is concealed the rising fire of revolt. There is a lively chorus and a picturesque Neapolitan tarentella is danced but as quickly as a cloud goes over the sun, the spirit changes to one of foreboding. Selva, the viceroy's officer, discovers Fenella again and attempts to arrest her. This is a sign for a general uprising and, in the struggle, the people are victorious.

The fourth act opens in Masaniello's dwelling. Fenella comes from the town and describes the tumult there. Her recital of these horrors fills Masaniello's noble and gentle

soul with anguish. Fatigued, she falls asleep. Pietro comes to tell Masaniello that Alfonso has escaped. He attempts to incite his smoldering passions. They go away together but scarcely have they gone when Alfonso and Elvira beg at the door to be granted a hiding within. Fenella admits them and Masaniello, returning, is prevailed upon to promise his protection. At this apparent sign of weakness Pietro and his fellow conspirators leave him in disgust. Meanwhile, however, the magistrate and citizens enter and present Masaniello with the crown and he is proclaimed King of Naples.

The last act is intense in its tragedy and powerful in its musical effect. It opens with Pietro and his fellow conspirators stationed before the viceroy's palace, with the smoke of Vesuvius rising in the blue distance. Pietro confides to one of his companions that he has administered poison to Masaniello to punish him for his treason and that he will be king for only a day. At this point a messenger brings the news that soldiers are marching against the people and, to add to the terror, they cry out that Vesuvius is about to burst into flames. Added to this, they learn that Masaniello to whom the people had looked to save them, is ill unto death and half bereft of reason. He comes, however, at their request but in disordered dress, reeling and delirious. Fenella tries to quiet him but he turns and plunges into the conflict. He is at last killed by his own comrades while in the act of saving Elvira's life. Fenella places Elvira's hand in Alfonso's, rushes to the terrace, and throws herself into the molten river flowing from the volcano.

In "Masaniello," which is founded in part on actual incidents, Auber gains a height which he never reached before or after. It is essentially revolutionary in spirit and has at all times taken a hold upon the popular imagination. The riots in Brussels directed against the Dutch as well as several similar uprisings were incited by it. There is small wonder, for in it the wildest passion of popular fury has sway. "Masaniello" made a sensation at its appearance

from the fact that it was the first realistic drama in five acts which possessed the attributes of a tragedy. The Germans, in particular, had always considered it proper to send people home in a comfortable frame of mind.

The prominent number in Act I is Elvira's song expressive of her happiness, " O bel Momento " (" O moment fair "). In Act II, the barcarole, " Piu bello sorse il giorno " (" More fair now wakes the day ") is best known. In Act III, the prayer of the fishermen before the combat, " Nume del Ciel " (" Spirits of Heav'n ") is taken from one of Auber's early masses. In Act IV, Masaniello's exquisite song of Sleep. " Scendi, o sonno dal ciel " (" Softly descending, sweet slumber "), and in Act V, Pietro's song to guitar accompaniment, " Ve' come il vento irato " (" 'Tis like the rushing wind ") and the song of Masaniello's delirium, in which the half remembered notes of fishermen's songs are heard are worthy of mention.

GUILLAUME TELL

"Guillaume Tell" or "William Tell" is a grand opera in three acts, with words by Etienne Jouy, Hippolyte Bis and Armand Marast and music by Gioachino Rossini. It is taken from Schiller's drama of the same name and was first presented at the Académie in Paris, Aug. 3, 1829. Of the fifty or more operas written by the composer, "William Tell" was the last. It has been much changed and abbreviated since its original presentation, which required six hours.

CHARACTERS.

William Tell, Arnold, Walter Fürst, } Swiss Patriots.
Melchthal, Arnold's father.
Gessler, Governor of Schwitz and Uri.
Rudolph, Captain of Gessler's bodyguard.
Ruodi, a fisherman.
Leuthold, a shepherd.
Matilda, a Princess of the House of Hapsburg.
Hedwiga, Tell's wife.
Jemmy, Tell's son.
Chorus of peasants of the three cantons, pages and ladies of the train of Matilda, hunters, soldiers and guards of Gessler, three brides and their bridegrooms.

The scene is laid in Switzerland in the Thirteenth Century. The opera opens with a chorus of peasants who are

celebrating a wedding. Tell tries to join in the gaiety but his heart is heavy at the thought of the Austrian tyranny which, in the hands of Gessler, is oppressing the land. Arnold von Melcthal, son of an old Swiss patriot, is in love with Matilda, Princess of Hapsburg and daughter of Gessler. He has saved her life and stands in much favor with the lady. Arnold resolves, after a struggle, to be true to his country and promises Tell to help him in the campaign of liberation. The news that one of the followers of Gessler has attempted to abduct the daughter of a Swiss herdsman, Leuthold, acts like a match to gunpowder and the spirit of rebellion is no longer slumbering. The herdsman who has killed the ruffian flies to Tell for protection and the fact that Tell has harbored him arouses the anger of Gessler.

A great conspiracy takes place in the mountains, the cantons banding together under Tell, who vows to lead them either to victory or to death. Arnold no longer falters between love and duty, for his aged father has been put to death by the tyrant on the charge of having incited the people to insurrection. Gessler, who fears the conspiracy, plans a test by which he may discover the loyal as distinguished from the malcontents. He puts his hat on a pole in a public square at Altdorf and commands everybody to do homage to it. Naturally, the valiant Tell refuses and Gessler devises a most ingenious penalty. He orders Tell to shoot an apple from his son's head. The patriot is a clever archer and successfully accomplishes this without injury to the boy. As he is about to depart, Gessler spies another arrow concealed beneath his cloak and asks its object. Tell boldly answers that it was intended for Gessler in case he had slain his son. For this frankness he is thrown into prison. Matilda, thoroughly disgusted with her father's wanton cruelty, abandons him and swears to aid in the rescue of Tell and his son. Arnold raises a band of followers and succeeds in slaying the tyrant and freedom is gained for the country. Tell is restored to his family, and Arnold and Matilda are

happily united, while the prayers of the devout and thankful Swiss ascend to heaven.

The overture is one of the best of its kind, and ranks easily among the most widely popular of any in the entire range of orchestral literature. It is the only dramatic overture written by Rossini, and with its picture first of mountain calm, then its great storm scene, its trumpet call to freedom, its stirring Swiss air, "Ranz des Vaches" ("Calling of the cows"), it is one of the most perfect and beautiful of introductions. The opening part was written for five solo violoncellos accompanied by the other 'cellos and double basses, but frequently we hear wind instruments in place of part of the 'cellos. The deep voices of 'cellos and basses, or of bassoons, speak of the loneliness and serenity of the Alpine heights, the harmony and solitude of nature, and as opera deals with men, we feel that the music is picturing repose and harmony in human life; but as a strong contrast there follows the great storm scene, in which the entire orchestra participates. It is realistic, we see the flashes of lightning, we hear the thunder reverberating among the mountains, and then the descent of the rain. Esther Singleton in reviewing this famous overture says of this part: "While this storm has not the grandeur of Beethoven's in the Pastoral Symphony, nor the awe inspiring quality of that in Gluck's Iphigene en Tauride, nor the realistic effect of the Vorspiel to Die Walküre, it is full of majesty." The storm subsides and there is heard a tale in melody of pastoral life in which occurs the charming ranz des vaches, and we hear the soft tinkle of the bell of the flocks which are grazing near by, and hear the shepherd singing gay snatches of song. Again all is calm and repose, but added to the calm of the first part we feel a freshness and simple gaiety in the scenes depicted, rather than solitude. The closing part of the overture is brilliant, and a great depth of feeling is displayed in the gay melody of the violins.

All through the composition we find the horn used freely, which is accounted for by some writers by the fact that Rossini was an excellent horn player. After Tell relates the story of oppression and wrong, we hear the horn echoing through the mountains announcing the fête which is to take place. Again the sound of hunting horns in the same act, tempt Arnold to join the chase, but as we know, Tell persuades him to think on serious things, though later as the horns continue their inviting cry he leaves, but with Tell in pursuit.

The libretto of this opera is weak, the story being poorly developed and the interest waning after the second act. Its dramatic defects were recognized upon its first performance, but even the most critical were lavish in their praise of the music. Bix rewrote the second act, and even after he and Jouy had, upon suggestion of dramatic critics, revised the whole opera, Rossini found it necessary to change parts for the sake of greater unity. After some fifty performances it was cut down to three acts, and at one time in Paris but one act was performed.

It is replete with numbers which may be designated as remarkable. Among them are the pastoral quartet in the first act in which Tell, baritone, Hedwige, soprano, Jeminy, soprano, and the fisherman, tenor, join; the dainty ballet tunes in the same act accompanying the appearance of the bridal couple; a long duet between Arnold and Tell which is considered one of Rossini's finest inspirations; in the second act a double chorus of huntsmen and shepherds; Matilde's charming romanza "Selva opaco" ("Shadowy Woodlands") whose gentle loveliness is a pleasing contrast to the remainder of this great act; the taking of the oath at Rutli, "La Glorie inflammi" ("May glory, our hearts"); the chorus at the gathering of the cantons; the famous scene of the shooting of the apple, "Sois immobile" ("Stand motionless"), Arnold's aria "O muto asil" ("Oh! bless'd abode") and the final "Hymn of Freedom."

FRA DIAVOLO

"Fra Diavolo" is a comic opera in three acts, the words by Scribe and the music by Daniel Francois Auber. Its production was at the Opéra Comique, Paris, Jan. 28, 1830.

CHARACTERS.

Fra Diavolo, under the name of the Marquis of San Marco.
Lord Rocburg (Lord Allcash), an English traveler.
Lady Pamela (Lady Allcash), his wife.
Lorenzo, chief of the carbineers.
Matteo, the innkeeper.
Zerlina, his daughter.
Giacomo, Beppo, } companions of Fra Diavolo.
Peasants, robbers, carbineers.

The scene of the first act is laid at the hostelry of Matteo at Terracina in Italy, the English tourists making a flurried entrance, for the reason that they have narrowly escaped capture and robbery at the hands of Fra Diavolo's band. Fra Diavolo is the celebrated captain of a band of brigands and a price of ten thousand piastres is upon his head. It is the ambition of Lorenzo, the captain of the carbineers, to win the money. His greatest incentive lies in the fact that the reward would enable him to marry Zerlina, with whom he is in love. Fra Diavolo who, in the guise of the Marquis of San Marco, has attached himself to the English

party in order personally to inspect their progress, now appears upon the scene. He has made himself particularly charming to Lady Allcash on the journey, which is her honeymoon, and has been so successful in fact that the jealousy of Lord Allcash has been aroused. Naturally, that gentleman is not delighted with his reappearance. As he fears, a desperate flirtation between the dashing marquis and his bride ensues. As the marquis sings a tender barcarole to the lady, he makes an inventory of her jewels and is grieved to discover that his band has not been successful in effecting a wholesale capture of the Allcash valuables. But Fra Diavolo is a gentleman of resources and he plans to remedy this oversight on his own account. The first act ends with his escape from the inn, just as the carbineers under Lorenzo enter in search of him.

The second act is set in the sleeping apartment of Zerlina. The fair daughter of the innkeeper first lights the English guests to their rooms. During her absence, Fra Diavolo, who already is concealed behind the curtains, admits his comrades, Beppo and Giacomo. They shut themselves in the closet. Zerlina re-enters, prays to the Holy Virgin for protection and goes to rest. The robbers, thinking her asleep, begin operations and partially rouse her. It has been a detail of the plot to stab Zerlina but her prayers and her helplessness touch their hearts; their arms fall harmless as they gaze upon her innocent face and they decide to delay the deed. The return of Lorenzo and his men again arrests their work and rouses the house. Lord and Lady Allcash rush in to discover the cause of the uproar, followed by Lorenzo to reassure Zerlina. Fra Diavolo, realizing that his discovery is imminent, hits upon the despicable plan of coming boldly forth and declaring that he was there for a rendezvous with Zerlina. At the same time, he whispers to the Englishman that he has come by appointment with Lady Pamela and to clinch the evidence shows him her portrait which he has appropriated the day before. Lorenzo challenges him and Fra Diavolo, promising to meet him in the

morning, cooly makes his escape. One of his companions is not so lucky and is taken captive. In order to gain his liberty he soon agrees to betray his leader.

We now come to the third and last act, and find Fra Diavolo back in his beloved mountains, happy once more because free to live the life he has chosen. He no longer wears the staid attire of a marquis, but appears as the real Fra Diavolo in the garb of the chief of bandits, with the picturesque and characteristic red feather waving gallantly from his bonnet. Not only does he rejoice over his return to the mountain heights, but he is looking forward with great gusto to the completion of his confiscation of the Allcash property, and gives expression to this joyous prospect and to his love of life and power in a dashing song "Proudly and wide my Standard flies."

A band of villagers in holiday attire enters, singing a pastoral chorus in celebration of the approaching marriage of Lorenzo and Zerlina, "Oh, my Holy Virgin, bright and fair."

Lorenzo, who has had it proved to his satisfaction that Zerlina is innocent of Fra Diavolo's imputations, uses as snares Beppo and Giacomo, who are in his power. The chief of bandits is captured and led away to punishment by carbineers, after he has declared Zerlina's innocence. Zerlina is restored to her true lover, and the opera is brought to a strong dramatic close.

Of numbers deservedly popular are the piquantly humorous duet of Lord and Lady Allcash, "I don't object;" the quintet, sung upon the entrance of Fra Diavolo, "Oh! Rapture unbounded;" Zerlina's romanza sung to the disguised bandit and really descriptive of him, "On yonder rock reclining," which is undoubtedly the best known song of all in this opera; Fra Diavolo's barcarole to mandolin accompaniment, "The gondolier, fond passion's slave;" the effective trio for Zerlina and Lord and Lady Allcash, "Let us I pray, good wife, to rest;" the serenade of Fra Diavolo "Young Agnes;" Zerlina's aria "'Tis to-mor-

row," and her prayer "Oh, Holy Virgin;" the bandit's song before mentioned in the third act, the chorus of peasants in same act, and Lorenzo's song "I'm thine."

The work has many excellences, the text is vivacious and genuinely humorous; although at times the opera borders on horse-play, it is saved by its gay sparkling music, full of rich melody artistically arranged.

Fra Diavolo is a deservedly popular opera, and one of the class one wishes might oftener be heard in place of the "up to date" and so called "comic" opera, which often has no merit whatever as an opera.

LA SONNAMBULA

"La Sonnambula" or "The Sleep-Walker," composed by Bellini, is a light opera in three acts, produced in Milan, March 6, 1831. The libretto by Romani is founded on a vaudeville-ballet by Scribe.

CHARACTERS.

Amina, a sleep-walker, bride of Elvino.
Elvino, a rich young farmer.
Rodolfo, lord of the Castle, traveling incognito.
Lisa, mistress of the Inn.
Alessio, a young peasant, suitor of Lisa.
Teresa, the miller's wife, foster-mother of Amina.
Notary, postilion, peasants.

"La Sonnambula" is a simple Swiss village story, its hero being the prosperous young Elvino and its heroine Amina, an orphan girl dowered with nothing but her personal attractions, whom Elvino is about to wed. Lisa is infatuated with Elvino, and, in consequence, she scorns her lover, Alessio, and is willing to make use of any circumstance which may prevent the approaching union between Elvino and Amina. Alessio incurs further disfavor by organizing the demonstrations in honor of the approaching wedding. On the day before the ceremony, Count Rodolfo, incognito, comes back after many years to look after his estates and stops at the inn. Here he finds the pretty bride-elect and showers her with attentions, thereby disturbing Elvino and his peace of mind.

It happens that the fact that Amina is a sleep-walker is not generally known and her nocturnal appearances have given rise to a report that the village is haunted. Rodolfo, who ridicules the idea, seeks his apartment, whither he is lighted by Lisa, who stops for a bit of flirtation. Suddenly Amina enters walking in her sleep. The count gallantly quits his room, leaving her in possession, and she, still dreaming, lies down upon his couch. The malicious Lisa hastens to inform Elvino of the compromising situation in which he may find his bride. He rushes in, finds the charge confirmed and in high disdain demands his ring. Since he is deaf to the protestations of the now awakened Amina, the count tries to convince him of his injustice but in vain. In a pique, Elvino promises Lisa that he will marry her.

It is Amina's foster-mother who finds Lisa's handkerchief in Rodolfo's room and accuses her in turn. She shows confusion and Elvino begins to doubt her also. As Elvino, somewhat dejectedly, is repairing to the church with his new bride, Amina, again in a somnolent condition, is seen making perilous progress across a frail bridge over the mill-wheel. Her lover is now thoroughly persuaded of her innocence. He receives her in his arms, places his ring again upon her finger and, amid the rejoicing of her village friends, she awakens to happiness.

In this "song-play" as it may be called, Bellini's lyrical genius is delightfully disclosed. The work is pleasing, simple and natural, not only in melody but equally so in text, for in this, as in "Norma," the composer was fortunate in having the librettist best suited to his style, viz., Felice Romani. "La Sonnambula" has ever been coveted as a role by budding prima donnas, both Patti and Albani making their first bow to London as the sleep-walker.

The score abounds in charming numbers, among them being Amina's aria, "Come per me sereno" ("Oh love, for me thy power"); Rudolph's song, "Vi Ravviso" ("As I view"); the chorus of villagers as they tiptoe to Rudolph's apartment; the duet of Amina and Elvino, "O mio dolor"

("O my poor heart"); Elvino's aria, "Ah perchè non posso" ("Still so gently") and Amina's brilliant aria, with which the opera ends, "Ah! non giunge" ("Do not mingle").

ZAMPA

"Zampa, or The Marble Bride," an opera in three acts, with music by Louis Joseph Ferdinand Hérold and words by Mellesville, was produced in Paris, May 3, 1831.

CHARACTERS.

Zampa, a corsair.
Alphonso, a Sicilian officer.
Daniel, Zampa's mate.
Dandalo, a Sicilian peasant.
Camilla, Lugano's daughter.
Rita, her maid.
Corsairs, peasants and soldiers.
The scene is laid in Sicily, in 1630.

The opera opens on the wedding-day of Camilla, daughter of the wealthy merchant, Signor Lugano, and the young lieutenant Alphonso, who some time before has saved his bride's father from the brigands of Val Demonio. There is in Lugano's house a marble statue, the figure of Albina Manfredi, a beautiful young girl, who a number of years before had been betrayed by the Count di Monza. At the merchant's home she found a haven and afterwards died there, having impressed all those with whom she came in contact with the nobility of her character. She has, indeed, come to be regarded in the light of a patron saint to all maidens suffering at the hands of dishonorable men and her statue is looked upon with something akin to awe. Alphonso,

who is of a different stamp entirely from the Count of unpleasant memory, confesses with emotion that this same nobleman was his brother and that his own (Alphonso's) life had been burdened by the other's misdeeds. He being much younger, however, can no longer recall his brother's features and he believes him to have died in the prison of the Inquisition.

The bridegroom is called away by a fictitious message and Dandalo, a not too courageous servitor who has been sent after the priest, returns in great perturbation, telling a tale of being waylaid by a terror-inspiring person in a red mantle and a slouching hat with black plume, who forbade his visit to the priest and declared that the marriage was not to be. Scarcely has he finished his recountal, when the man of the spectacular mantle and feather appears from behind the statue and, with his eyes fixed upon Camilla, gives her a letter from her father. Signor Lugano, it may be explained, had gone that morning to Cyprus to receive one of his merchantmen coming from Smyrna and he had not taken the usual precautions in the way of bodyguard, having learned that the notorious corsair Zampa, who had devastated the country, had been captured. The letter bears the news that Camilla's father is in the hands of brigands and that Camilla is to pay the bearer, as ransom, anything he may ask. The intruder announces that he is Zampa himself; that it is Camilla he wants and that only her hand can save her father's life. Just as the corsair's mate, Daniel, comes to tell him that Alphonso is in chains in the citron grove, Camilla escapes in terror. The mate's eyes light upon the statue and he starts back aghast, for he recognizes the features of one of the many victims of his chief. Zampa mockingly offers now to fulfil his one-time promise of marriage and puts the ring upon the statue's hand, which, to the general horror, closes upon it.

Zampa prepares in glee for his bridal. He assumes the splendid raiment of his last marriage and decks his crew in the garments of a Portuguese admiral who had

been unhappy enough to meet him. The villagers assemble and Camilla is brought forth in her bridal gown, pale and trembling. Zampa is really in love this time but he fails sadly to inspire a similar passion in Camilla. Even his monumental composure is shaken, however, when in the church is seen the spirit of Albina lurking in the shadows and pointing to the ring upon her finger. The ceremony proceeds, however, in spite of attempts to prevent it made by Alphonso, who has broken his bonds, the bridegroom supporting the waning courage of his bride by continual reminders that if she fails her father will die.

In the third act, Camilla is found deep in the realization of the fact that she is the wife of a man whose very looks fill her with horror. Alphonso, seeking her in disguise to promise her rescue, is told by her that she has exacted from her husband a promise to grant her first demand. Zampa appears congratulating himself on his new role of husband and property owner. To complete his happiness, he thinks himself free from further annoyance from the marble bride, for that morning his men have broken her to pieces and thrown her into the sea. Camilla now makes her request, asking to be allowed to hide herself in a convent. Her prayer is refused, her husband telling her that she may be proud of her new title of Countess di Monza. She faints at the sound of the name and, at this juncture, the door is burst open by Lugano, Alphonso and the peasants, who rush in with drawn swords. Alphonso is about to slay Zampa when Camilla warns him not to shed a brother's blood. The corsair shouts defiance, however, and says that he claims as his bride the one whose hand bears his ring. At this, the statue of Albina appears and seizes him by the arm. As he falls dying at her feet, they disappear together in a lightning flash.

The music which clothes this romantic tale is picturesque and effective. "Zampa" for many years enjoyed widespread popularity and still retains its place in the opera houses of France and has occasional presentations in Ger-

many. It is interesting not alone for the many melodious solos and effectively written concerted numbers it contains but also as the chief work of a composer, who at the time of his early death, gave promise of becoming one of the ablest writers of opera France had produced.

The overture to "Zampa" has kept its hold on the public's liking and still is performed by bands and orchestras in all parts of the world. Of the vocal score, especially admirable numbers are the bright opening chorus, Camilla's "A ce bonheur" ("This joy of mine"); the quartet sung after the appearance of Zampa "Le voilà" ("There he is"); the finale of the first act; the chorus within the chapel in Act II, "Aux pieds de la Madone" ("At the foot of the sacred shrine"); Zampa's barcarole "Où vas-tu, pauvre gondolier?" ("Ah, whither, lonely gondolier?") and his cavatina "Pourquoi trembler?" ("Why shouldst thou fear?") which is one of the gems of the entire score.

ROBERT LE DIABLE

"Robert le Diable" or "Robert the Devil," a grand opera in five acts (in the English acting edition, three), with music by Giacomo Meyerbeer and words by Scribe and Delavigne, was first presented at the Académie, Paris, Nov. 21, 1831.

CHARACTERS.

Robert, Duke of Normandy.
Bertram, his friend.
Raimbault, a peasant.
Alberti.
First Knight.
Second Knight.
Pierre, squire to Robert.
Herald-at-arms.
Isabella, Princess of Sicily.
Alice, Robert's foster-sister.
Mute parts. King of Sicily, Prince of Grenada, Robert's chaplain, Helena, an abbess.
Knights, nobles, soldiers, heralds, monks, nuns and peasants.

The story is founded on the well-known legendary tale of Robert the Devil, Duke of Normandy, who is banished from his dukedom for his evil deeds. He goes to Sicily, where he falls in love with Isabella, daughter of the Duke of Messina, and finds his love returned by the maiden. Robert frequently has as companion one Bertram, of sinister aspect, who in reality is his fiend-father and to whose influence he

owes his depravity. He is, however, quite unaware that this Bertram is an inhabitant of hell who deceived his mother. At one time, while Robert is reveling with his knights, the minstrel Raimbault, who does not know him, sings the song of Robert the Devil and his fiend-father and warns the hearers against the man whose face is like his mother's but whose heart reflects his paternity. Robert is about to revenge himself upon the minstrel but the youth is saved by Robert's foster-sister, Alice, who proves to be Raimbault's bride and who implores Robert to forsake his evil ways. Bertram arrives in time to dissipate the influence of her words and tempts his victim to the gaming-table, from which he arises stripped of all his possessions.

A challenge comes from the Prince of Grenada, rival for Isabella's hand, to meet him in mortal combat. Robert hopes, by vanquishing his opponent in this tournament, to win the hand of the princess but while he is pursuing a spectre combatant conjured by Bertram's arts, the real tourney takes place with Robert absent. Bertram hopes that in this hour of bitter disappointment and dishonor he can bring Robert entirely within his power. He lures him to a ruined cloister and, as brother fiends have suggested in a previous orgy, tells him that bride and wealth will be his if he will remove from the abbey a certain cypress branch endowed with supernatural powers. Bertram thereupon pronounces an incantation which calls up from their graves the guilty nuns buried below. They try in various fashions to captivate Robert. Helena, the most beautiful of them, finally succeeds in making him remove the branch. As the nuns sink down by their tombs out of which demons start to secure them, a chorus of fiends in the cloisters chant their joy over the enslaving of this newest victim. Robert flies and with the cypress branch enters unseen the apartments of Isabella, who falls into enchanted sleep like the rest of her court and is at Robert's mercy. When she awakes, powerless to move, he declares he intends to carry her away but she appeals to his honor and he breaks the branch, the spell being broken

with it. Bertram is not yet willing to give him up, however, having for him a species of affection and a desire that they be one in motive. Accordingly, he urges him to sign a contract which will get him his desires but which will give his soul to hell. As they stand side by side in the cathedral, Robert hears the chorus of monks singing their sacred music. This combined with the thought of his mother makes him hesitate. As a last resort, Bertram informs him that he is his fiend-father and in view of this the youth is about to yield, when Alice appears with the news that Isabella's hand is free. Knowing Robert's extremity, Alice produces his mother's will, which warns him against Bertram's temptations and entreats him to save his soul. As he still wavers, trying to escape the power of Bertram's will, the clock strikes the hour of midnight; the spell is over, and Bertram disappears swallowed up by flames, while Isabella in her marriage robes comes to meet her lover, who now is freed forever from evil.

"Robert the Devil" has value in the history of opera, even though the work rarely has presentation nowadays. In it Meyerbeer freed himself from the purely formal in operatic construction and gave to the stage for the first time a work in which the most elaborate stage spectacle, vividly dramatic music, impassioned melodies and romance run riot were combined. Much of the text impressed even in the period of the opera's first popularity as absurd and the music to present-day ears does not ring sincere. But it was a distinct step forward in operatic progress at the time it was composed and is, therefore, of true significance. Numbers which at one time were regarded as masterly and which represent the best that is in the score are a ballade for Raimbault, "Jadis regnait en Normandie" ("Some time ago in Normandy"); the romance for Alice, "Va, dit-elle" ("Go, said she"), in which she tells Robert of his mother's love for him, the cavatina for Isabella "En vain j'espère" ("In vain I hope"); the duet for Isabella and Robert "Avec bonté voyez ma peine" ("Oh kindly regard my griefs"); the

famous scene of "The Temptation," in which Meyerbeer employs all his powers in the composing of seductive and diabolical music; Isabella's cavatina, "Robert toi que j'aime" ("Robert whom I love so dearly") and the great trio in the closing act.

NORMA

"Norma," a tragic opera in two acts, the score by Vincenzo Bellini and the book by Felice Romani, was originally presented Dec. 26, 1831, at Milan. It is founded on an old French story.

CHARACTERS.

Norma, High Priestess of the Temple of Esus.
Adalgisa, a virgin of the temple.
Clotilde, attendant on Norma.
Pollione, a Roman proconsul, commanding the legions of Gaul.
Flavius, his lieutenant.
Oroveso, the Arch-Druid, father of Norma.
Ministering and attendant priests and officers of the temple, Gallic warriors, priestesses and virgins of the temple, two children of Norma and Pollione.

This opera, which is Bellini's most dramatic work, is set in Druidic Gaul, about 50 B. C., or after its occupation by the Romans, who have subjugated the people and made Pollione governor. Norma, daughter of Oroveso, the Arch-Druid, has broken her vows as high priestess and is secretly married to Pollione, by whom she has two children. The proconsul quickly transfers his affections to Adalgisa, a temple virgin, and entreats her to fly with him. Norma is adored by the Gauls for her interpretation of the oracles and for her prophecy that Rome, the enemy of the country

eventually will fall. Adalgisa shares in this reverence and is lead by conscience to confess to Norma her sinful love. The High Priestess is lenient, remembering her own similar defection and grants her absolution from her vows. But when she inquires the name of Adalgisa's lover, its revelation forces her to confess that Pollione is her own faithless husband.

He appears and she reviles him. He then renews his entreaties to Adalgisa to follow him but is repulsed. Norma resolves, meanwhile, upon revenge and sees it in the murder of her children. But as she leans over their sleeping forms, the maternal passion asserts itself and she decides rather to put them in Adalgisa's hands and send her with them to Pollione. She confides this plan to her rival and each woman in this calmer moment is willing to sacrifice herself for the other. Pollione, in attempting to tear Adalgisa from the altar, is himself captured by the Druids whom Norma has summoned by striking the sacred shield. Norma offers to grant safety to Pollione if he will give up Adalgisa but he refuses, preferring death. The exasperated High Priestess summons back the assembly, which she previously has dismissed, and for one vengeful moment threatens to denounce with him the innocent virgin he so madly loves. But her better nature once more gains the upper hand. Norma then takes the sacred wreath from her brow and impeaches herself by confessing her marriage. She is tried and is sentenced to be burned. Pollione recognizes the greatness of her character and too late his love for her returns. He takes his place beside her on the funeral-pyre and their sins are expiated in its flames.

Personally, Bellini considered this work his masterpiece, although his admirers usually award the palm to "La Sonnambula." The work possesses remarkable melodic charm and because of the emotional possibilities of its leading role was long loved by great prima donnas. Hervey says, "Bellini, the melodist par excellence, wrote from the heart. La Sonnambula and Norma may be old-fashioned

and their construction may be of the simplest but they contain really beautiful melodies, they appeal to the emotions, and one feels that they were written not solely for effect but to express the composer's innermost thoughts."

Norma was first sung in Italian, in London, in King's Theater, 1833; again four years later Planche's English version was produced at Drury Lane; almost twenty years later Paris first heard it in the Italian Theater. Since then it has had many seasons of popularity, and America has listened to its charming music and intensely interesting story both in Italian and English, and has seen in the title role a number of her greatest prima donnas.

Lilli Lehmann had reached the height of her Wagnerian career in this country when a benefit performance was to be given for her. The choice of an opera was left to her, and among the many in her repertory she chose the seemingly simple Norma. When asked why this instead of a heavier role, she replied it was because she loved Norma; that it was not as difficult a task to sing Brünhilde as Norma, for the dramatic emotion, the action and scene so carried the singer in Wagnerian roles that no great thought had to be given the words, they just fell into their proper places, but in Bellini's operas one must ever have a care to preserve beauty of tone and correct emission in her interpretation of the words.

The libretto for Norma is excellently written and arranged, for Romani transformed the old French tragedy, so full of intensely interesting scenes, into effectively beautiful Italian verse, and so furnished Bellini with a literary setting worthy of some of his greatest and most successful operatic music.

We but repeat the history of many a worthy work when we relate that Norma was coldly received upon its first performance in Milan. Italian critics said it lacked vitality, and prophesied that it would soon be shelved. Why this of all criticisms we now fail to understand, unless the interpretation was a poor one, for there are few

operas in which such splendid dramatic effects are produced without any bombastic music. Bellini's music is noted for its simple melodic force and to quote one recent critic, "no Italian opera score today is more alive or more worthy of living than that of Norma." Justly the most famous of the numbers is Norma's beautiful prayer "Costa Diva" ("Goddess chaste"). It occurs in the fourth scene of act one after the cutting of the sacred mistletoe, and in it she invokes peace from the moon. It is an exquisite song, pathetic in melody, graceful, tender, beautiful, and has ever been popular. "Meco all' alter de Venere" ("With me at Venus' altar"), in which Pollione confesses his guilty love, is also notable. In the following scene, where Adalgisa is met by the proconsul, who urges her to fly with him to Rome, we hear a duet of great power and beauty, and its song of passion "Va, crudele" ("Go, cruel one") is a striking number which is popular with tenor soloists.

The first act is closed with a terzetto of great force, "O! di qual sei tu" ("O! how his art"), in which Norma and Adalgisa denounce the faithless Pollione. In the most interesting second act we hear the now familiar, "Mira, O Norma" ("Dearest Norma"), which rivals in popularity Norma's beautiful prayer; and another beautiful song "Deh! con te li prendi" ("Deign in infancy to tend them"), in which Norma consigns her children to the care of Adalgisa. After Norma has summoned the Druids to her aid she chants a hymn full of vengeance and of the horrors of battle, "Guerra, guerra," which is remarkable for its simple but forceful music. As a final number we have the beautiful duet between Norma and Pollione, when, too late, he discovers the nobility of the woman who loves him.

L'ELISIR D'AMORE

"L'Elisir d'Amore" or "The Elixir of Love," an opera buffa in two acts with text by Romani and music by Gaetano Donizetti, was first produced in Milan in 1832.

CHARACTERS.

Adina, a wealthy and independent young woman.
Nemorino, a young peasant in love with Adina.
Belcore, sergeant of the village garrison.
Doctor Dulcamara, a perambulating physician.
Gianetta, a peasant girl.
A landlord, a notary, peasants, soldiers, villagers.

The scene of the opera is laid in a little Italian village of the last century. Adina is a young woman prominent in the community for her graces and gaiety and for the fact that she is possessor of estates of value. She is adored by Nemorino, a handsome young peasant, who is deeply grieved over the gulf which separates them in the matter of wealth and education. The lady is indeed very cool in her reception of his protestations of regard, and fancies that she is quite indifferent to him. Nemorino's despair becomes measureless when Sergeant Belcore, a dashing person, believed by himself, at least, to be a great lady-killer, arrives and is received by Adina with marked favor. Soon after she has assured her sighing swain with finality that it is useless for him to hope, there comes to the village one Doctor Dulcamara, who proclaims in the most extravagant terms the manifold merits of

his Magic Pain Extractor. Nemorino, catching at a straw, makes haste to inquire if the learned one knows aught of the magic draught of Queen Isotta, which is capable of enabling the one who drinks it to command the love of anyone he may choose. The resourceful Dulcamara assures him that he is the very one who compounds it and immediately sells him a bottle of Bordeaux wine in return for his last eagle. The desired-for effect is not to be observable until the morrow, possibly not until after the doctor's departure.

Nemorino drinks the potion with all his faith and fancies he feels in himself an immediate effect. In this he is right, for he is intoxicated. Confident that Adina will be his on the morrow and being well able to afford a little previous indifference, he treats her with tipsy nonchalance, whereat the lady is much piqued, so much so, in fact, that she at once accepts her sergeant's proposal of marriage as a little revenge. As that gentleman has received orders to march on the morrow, he urges that the wedding occur immediately. The notary is summoned, and a ball is arranged to which everybody is invited, even the famous doctor. That worthy is sought at the scene of the festivity by Nemorino, who hopes that a second bottle may accelerate the effect so that he may be loved before the wedding takes place. The doctor has more of the specific, but Nemorino has no money. Belcore, seeing his despair and learning that it arises from financial trouble, offers to furnish him with twenty crowns if he will enlist in his corps. To this Nemorino agrees and signs the papers. Meantime, word has been received in the village that Nemorino's uncle has died, making him the richest man in the village. The news, however, has not reached the ears of the one most concerned, and he ascribes his sudden access of popularity to the elixir. Seeing him surrounded by sixteen women, the doctor cannot refrain from boasting to Adina that it is his great draught that brought it all about. Adina, touched at last by this final proof of devotion, of which she has just learned, not only pays the money which frees him from the obligation to the sergeant, but goes to

Nemorino and confesses that she really cares for him. Having brought such a happy match about, the doctor is in high repute with everyone except the dashing sergeant, who, after all, finds his bachelor days are not at an end and the villagers loudly join in the cry.

Viva the great Dulcamara,
The very phœnix of all doctors.

Tuneful numbers in this graceful work are Dulcamara's buffo song, descriptive of his medicine, "Give ear now, ye rustic ones;" the final chorus in the first act, "The wine-cup, full teeming;" the duet of Adina and Doctor Dulcamara, "I have riches, thou hast beauty" and Nemorino's famous tenor romanza, "The furtive tear."

HANS HEILING

"Hans Heiling" is a romantic opera in three acts and a prologue, with the score by Heinrich Marschner and text by Edouard Devrient. It was first produced in Berlin in 1833.

CHARACTERS.

The Queen of Elfland.
Hans Heiling, her son.
Anna, his betrothed.
Gertrude, her mother.
Conrad.
Stephan.

Hans Heiling is king of the gnomes, but he has strayed from his native sphere and fallen in love with Anna, a child of the earth. In the prologue, he announces to his elfin subjects that he proposes to leave them to join the maiden and persists in following this course, despite the protests of his wiser mother. Seeing him immovable, she gives him wondrous jewels and a magic book which shall prevent his losing his power over the gnomes. Thus equipped, he sets forth for the upper world. Arrived there, he seeks Anna whose mother induces her to accept the advances of the rich stranger. He presents her with a handsome chain, and Anna, with the true characteristics of the eternal feminine, feels at once desirous of displaying her ornament and begs him to accompany her to the fair. But the serious Hans, who has

no liking for such things, refuses much to his betrothed's annoyance. She is distracted from her disappointment by the discovery of an amazing book in her lover's room. Led by curiosity she opens it, at which the leaves begin to turn quite by themselves and the weird signs upon them seem to menace her. In terror she cries out and Hans sees too late what she has been doing. Suspecting that it is a magic book, Anna implores him to destroy it. He finally consents and throws it into the fire, thus severing all connection with his people. As the flames enwrap it, a sudden thunder-clap is heard. Anna still longs for the fair and now Hans offers to go on condition that she will not dance. She promises, but upon arriving at the festival, she at once is surrounded by the village lads, who do not look with favor upon the stranger who has stolen the fairest of the girls. Conrad the hunter, who loves her, induces her to violate her promise. The angry Hans throws out a word of prohibition but Anna, loftily reminding him that they are not yet married, runs laughingly away on Conrad's arm.

In the second act, we find Anna musing in the forest. She has discovered that she has a heart and that it belongs to Conrad and not to her rich fiancé. Her revery is suddenly disturbed by the discovery that she is surrounded by a troop of gnomes. The Queen who heads them reveals to her the real identity of Hans and implores her to give him back to them. When they have gone, Conrad appears and Anna makes him happy by acknowledging her love and enlisting his services in the task of curing Hans of his infatuation. She scarcely has reached her mother's cottage when Hans comes to present his bridal gift. She shrinks from him, telling him that she knows his origin. Enraged he hurls his dagger at his successful rival and hurries out.

In the third act, the disconsolate Hans is seen roaming in the mountains. Sick of his experience on earth, he decides to go back to his home. He summons his former companions and subjects, but they remind him that with the destruction of the magic book he lost his power over them. To add to

his misery, he learns that Conrad is about to marry Anna, the dagger having swerved from its course. In despair at having lost not only earth but Elfinland as well, he casts himself upon the ground and the gnomes, recognizing that his earthly hope is at an end, renew their fealty to him and allow him to return with them to the Queen.

The act closes with the wedding. When Anna, surrounded by her merry companions, turns to look into the eyes of her bridegroom, she finds Hans at her side. Conrad starts to attack him but the other's magic causes his sword to break in the air. Hans calls upon the gnomes to aid him in his vengeance but the Queen appears and exhorts him to forgiveness. He is swayed by her and follows her to reign forever in his rightful kingdom.

The opera, which, nowadays, is sung but rarely outside of Germany, contains music of a finely lyric and oftentimes strongly dramatic character. Heiling's aria from the first act, "An jenem Tag" ("On that fair day"), still has not infrequent performances in concert both here and abroad and is generally regarded as the gem of the score. Of worth are also the Queen's aria, "O bleib bei mir" ("O stay with me"); the first act finale; Anna's scena and aria, "Einst war so tiefer Freude" ("Once was such deep contentment"); Conrad and Anna's duet, "Ha! dieses Wort" ("Ha! such a word") and Heiling's conjuration, "Herauf" ("Appear").

The prologue introduces us to the realms below the upper earth, where the elfin work goes merrily on, where are gathered earthly treasures for which man gives his all to possess; beautiful glistening gems with all the colors of the spectrum, great masses of gold and of silver to shape into settings for the gems, or into vessels to grace a royal table. It opens with a chorus in which the restlessness of man is depicted, his discontent with his possessions, and his foolish longing for the things that can give pleasure but for the nonce. The prelude also contains a duet between Hans and the Queen in which she tells him of the power of the magic book, presents him with the diamonds,

and Hans replies with a song of joy at his liberation and at the prospect of the love he is to gain in the land of men. The chorus is, to the German musician at least, the rather familiar "Rastlos geschäfft" ("A Restless Nature"), and the duet, "Genug beendet."

Because of its purely German atmosphere this opera has never attained any popularity in America. A number of years ago its name appeared in the list of twenty-two promised operas to be given in New York, and later over the country, but "Hans Heiling" was one of the dozen on the list never given. It was a great disappointment to music lovers, and it is to be hoped that before many more years pass this most interesting although most German opera will be heard in our American theaters.

DAS NACHTLAGER VON GRANADA

"Das Nachtlager von Granada" or "A Night's Lodging in Granada," a romantic opera in two acts with music by Konradin Kreutzer and lines by Karl Johann Braun, after Frederick Kind's play of the same name, was produced at Vienna, at the Imperial Private Theatre in the Josephstadt, Jan. 13, 1834.

CHARACTERS.

A Huntsman.
Ambrosio, an old shepherd.
Gabrielle, his niece.
Vasco, a shepherd.
Pedro, a shepherd.
Gomez, a young shepherd.
Count Otto, a German nobleman.
An Alcade.
Hunters, servants, shepherds and shepherdesses, magistrates.

The hero of the opera is Maxmilian, Archduke of Austria. The place is Spain and the time 1550.

When the curtain rises there is discovered in the foreground a ruined castle of Moorish times, with columns sunk in the earth and grass-grown heaps of fragments. Within the ruins is a cottage and in front of it a stone bench, upon which sits the dejected Gabrielle deploring her misfortune and lamenting that she has lost her pet dove, the gift of her lover Gomez. Gomez, overhearing her, tries to comfort her

and tells her of his resolution to go to the Prince Regent to obtain his help in overcoming the opposition to their union put forth by her relative, Ambrosio. Even now the sound of the royal hunt is heard in the mountains and he starts away. At this the Huntsman comes down the mountain path, his golden hunting horn over his shoulder, and in his hand Gabrielle's white dove, which he has rescued from an eagle's nest. He has been lost and he is happy to see signs of habitation again. At the sight of Gabrielle he exclaims, "I have found the fairest fawn of all the forest." The girl joyously takes the dove from the gallant stranger and, having kissed it, lets it go free.

The Huntsman, illy hiding his admiration, questions the girl about herself; and, when she shyly asks his identity, he says that he is a musketeer in the pay of the regent. He asks for food and Gabrielle brings him bread and fruit. While she waits upon him the Huntsman gazes at her as if under a spell and finally declares his love. Eluding his embraces, she tells him that she has two suitors and that the one she loves has gone to seek the Prince Regent, hoping to gain his sanction to their union.

The Huntsman says that it is already granted, since he, himself, is in high favor with the Prince, but he sighs bitterly because "the rose blooms not for him."

As he implants a kiss upon her forehead, her uncle and the shepherds, Pedro and Vasco, surprise them. Vasco is the other suitor favored by Gabrielle's uncle and is not in highest repute in the neighborhood. He falls upon the Huntsman and the two engage in a quarrel. The Huntsman, angry at Vasco's insolence, defies the shepherds and Ambrosio warns him that he has but to pipe to his men and a dozen will spring from the forest. Gabrielle attempts to act as peacemaker and the Huntsman, appeased by her gentleness, admits that he has been hasty and asks shelter for the night. The shepherds are far from gracious but the Huntsman throws a full purse among them, declaring that he will pay for his pallet of straw with gold. The apartment is ordered

prepared for him, Vasco muttering under his breath that the guest will not depart in the morning.

Gabrielle fills a cup for the Huntsman which he asks her to taste, Vasco being still further incensed by this familiarity. He vows that the Huntsman shall pay for his kiss with his life, though Ambrosio, shrinking from murder, weakly demurs.

As evening falls the shepherds and shepherdesses flock upon the scene and Gabrielle sings a song to the Huntsman to the music of the lute. Meanwhile, Vasco removes the flint from the lock of the Huntsman's gun and resumes his seat unobserved. When the song is ended the Huntsman takes his rifle and enters the ruin conducted by Gabrielle.

At the beginning of the second act, a wild forest and mountain scene is disclosed in dim moonlight. Gomez stands in deep dejection, his horse tied to a tree. He has been searching in vain for the hunting party of the Prince. Even now the sound of a horn is heard and Count Otto and his men come riding with torches through the dark vale in search of a lost member of their party. Gomez directs them to the ruined castle and they go on.

The scene changes to the interior of the old Moorish castle with its fire-blackened arches and columns. The mountain cliffs and the moon are seen through latticed doors and windows. Vasco, muttering that the stranger shall die, is closely followed by Gabrielle, who pleads for the safety of the Huntsman. Vasco offers to save him if Gabrielle will marry him (Vasco), to which she rejoins that she then must leave the stranger to God's protection. The dissembling Vasco lights the Huntsman to his bed, bids him good rest and departs.

A little later Gabrielle, calling softly through the lattice, wakes the sleeping Huntsman and tells him of the plans of the murderers. He finds his gun useless and so girds on his sword. Soon the door is chopped down and the murderers rush in. The Huntsman declares himself the Prince Regent and offers them pardon if they kneel to him. Only Vasco

refuses and bids the others resume the attack. In the fray Ambrosio is wounded and runs away. Vasco and the Huntsman engage in a life and death struggle and the Huntsman finally wrests the dagger from Vasco and runs him through.

The horns of the hunting party sound without and the Huntsman answers the signal. Gabrielle and Gomez rush in and the Huntsman begs to know how he may reward the maiden whose timely warning has saved his life. Gabrielle reminds him of her desire for the intercession of the Prince Regent, whereupon the Huntsman discovers himself as that person, and, giving them his blessing, joins their hands.

LUCREZIA BORGIA

"Lucrezia Borgia," a tragic opera in three acts with text by Felice Romani and music by Gaetano Donizetti, was first presented to the public in 1834, at La Scala, Milan. It is taken from a work of the same name by Victor Hugo, who sued the author for damages under the copyright law. The opera was thereupon greatly changed and mutilated, but later on, indemnity having been paid, it was restored to its original form.

CHARACTERS.

Don Alfonso, Duke of Ferrara.
Lucrezia Borgia, Duchess of Ferrara.
Gennaro, son of the Duchess.
Maffio Orsini, a friend to Gennaro.
Astolfo, an agent of the Duchess.
Ascanio Petrucci.
Don Apostolo Gazella.
Rustighello, an agent of the Duke.
Jeppo Liverotto.
Oloferno Vitellozzo.
Gubetta, a Spaniard, an agent of the Duchess.
The Princess Negroni.
Knights, squires, ladies, pages, masks, soldiers, sheriffs, cup-bearers, gondoliers.

The story of the opera revolves about the person of Lucrezia Borgia of unpleasant fame, the natural daughter of Cardinal Borgia, afterwards Pope Alexander VI. Its

hero, her illegitimate son Gennaro, brought up by a fisherman as his own child, rises in young manhood to high rank in the Venetian army. At a festival at Marberigo Palace, which is attended by Gennaro and his friends, the youth falls asleep and is discovered by his mother. Lucrezia has come to the festival on a secret mission and masked, for she is hated by most of the guests, both for her own wicked deeds and for those of her family. Gennaro's beauty and the honor to which he has arrived touch her. She is, indeed, overwhelmed with motherly pride. When he awakes he finds himself strangely drawn toward the beautiful woman, but his friends warn him that she is the hated Borgia and the attraction vanishes. The youths remind her of their murdered relatives whose blood is on her hands, and hurl at her such envenomed accusations that she falls senseless.

Lucrezia's husband, Don Alfonso, who is ignorant of the existence of such a son, notices her interest in Gennaro and become jealous of him. When the young man mutilates the Borgia escutcheon on the gates to show his loathing for the family, the Don brings about his imprisonment. Lucrezia orders the offender's death, but when he is brought before her, to her horror, she recognizes her own son. The Duke believes the youth to be her paramour and commands her to give him with her own hand a draught of poisoned wine in a golden chalice. She does so, but a few minutes later finds an opportunity to give him an antidote and his death is averted.

Lucrezia advises him to fly from Ferrara, and hopes that he has well made his escape, but unfortunately he joins his comrades at a carousal at the Castle of the Princess Negroni. The comrades have been brought together by the machination of Lucrezia who, consistent with her character, designs revenge for their insult to her in the presence of her son. They have drunk the poisoned wine and she has come personally to gloat over their end. "Yes, I am the Borgia!" she laughs as they start in consternation when

she appears. "A fête, a sorry fête you gave me in Venice. I return you a supper in Ferrara."

But now to her horror she sees her own son in the company and finds that he too has partaken of the poison and must die. Again she thrusts the antidote upon him. As there is not enough for his friends, he refuses and threatens to kill her. It is then that she tells him the secret of his birth, but this makes him the more unhappy and again he puts aside the antidote and dies in agony. At this moment the Duke arrives to find his wife slain by her own conscience and lying among the victims of her cruelty.

Among the best numbers are Lucrezia's arias sung over the form of the sleeping Gennaro, "Com'è bello quale incanto" ("Ah, how fair is he"); the duet of Gennaro and Lucrezia, "De pescatore ignobile" ("With fisher folk of lowly birth"); the trio of Lucrezia, Alfonso and Gennaro beginning "Se ti tradisce" ("If he betray thee"); and Orsini's drinking song, the famous "Brindisi," "Il segreto per esser felice" ("Ah! 'tis better to laugh than be sighing").

I PURITANI

"I Puritani" or "The Puritans" is an historical opera in three acts composed by Vincenzo Bellini and first presented at the Théâtre Italien, Paris, Jan. 25, 1835, in the last year of its gifted composer's life. The librettist was Count Pepoli.

CHARACTERS.

Lord Walter Walton, a Puritan.
Sir George, his brother.
Lord Arthur Talbot, a cavalier.
Sir Richard Forth, a Puritan colonel.
Sir Bruno Robertson, a Puritan.
Henrietta, widow of Charles I.
Elvira, daughter of Lord Walton.
Chorus of Puritans, soldiers of Cromwell, heralds and men-at-arms of Lord Arthur, countrymen and women, damsels, pages and servants.

The scene is laid in England in the neighborhood of Plymouth in the period preceding the impeachment and execution of Charles II. by Parliament. Lord Walton is keeper of the fortress held by the parliamentary forces. His daughter Elvira, whose hand has been promised to Sir Richard Forth, loves instead the young Royalist, Lord Arthur Talbot. Much to her happiness, her uncle, Sir George Walton, brings the information that her father has consented to her marriage with Arthur and that the latter

is to be admitted to the fortress for the performance of the ceremony.

Henrietta, widow of Charles I., is a prisoner in the Plymouth Castle under sentence of death, and Talbot makes use of his presence in the enemy's camp to pass her out to freedom, disguising her in the wedding veil of his bride. Part of the incident comes to Elvira's knowledge, and she, thinking that her lover has eloped with another woman, loses her reason. On his return, Arthur explains the matter to the satisfaction of his lady-love, but not to that of the Parliamentarians, who have him sentenced to death for treason. Happily, at this crisis word is brought of the defeat of the Stuarts and Cromwell magnanimously pardons the political offenders, Arthur not being excepted. Elvira is restored to sanity by this good fortune and she and her Royalist lover are united.

While Bellini was unfortunate in no longer having Romani for his librettist, the music of "I Puritani" is among the richest and most expressive of any he ever wrote. It is a peculiarity of the opera that the chief part, musically speaking, belongs to the tenor but being written for Rubini, whose upper tones were phenomenal, few tenors have voices sufficiently high to attempt it. The work was given in London in 1835 for Mme. Grisi's benefit and this "Puritani" season was remembered years afterward as the most brilliant ever known. "I Puritani" was Bellini's last work and when, shortly after his death, the Théâtre Italien in Paris reopened with it, the singers repeated to some of its melodies, the words of the Catholic service for the dead.

The score is replete with engaging melodies, among them the tenor song, "A te o cara" ("To thee, beloved"); the polonaise sung by Elvira, "Son vergin bezzosa" ("A virgin veiled"); the stirring chorus of Puritans which concludes the first act; Elvira's mad song "Qui la voce" ("This the voice"); the sonorous and stirring "Liberty Duet" between Richard and George;

the duet of Arthur and Elvira, "Star teco ognor" ("Yes with thee forever") and Arthur's adagio, "Ella è tremante" ("She now trembling").

LA JUIVE

"La Juive" or "The Jewess," a grand opera in five acts, with words by Scribe and music by Jacques Halévy, was first produced at the Académie in Paris, Feb. 23, 1835.

CHARACTERS.

Rachel, the Jewess.
Eudossia, niece of the Emperor.
Leopold, prince of the Empire.
Cardinal De Brogni, priest of the Council of Constance.
Ruggiero, first magistrate of the city of Constance.
Alberto, officer of the Imperial Guard.
Lazarus, a Goldsmith.
Executioner.
Citizens.

The action takes place in the year 1414, in the city of Constance, at a time when bigotry and fanaticism are at their height, the Hussites and the Jews in particular bearing the brunt of popular disfavor. Of the latter division of the persecuted are Lazarus, a wealthy goldsmith, and his daughter Rachel. Leopold, a young prince who has returned from the wars and is in quest of further adventure, assumes the guise of an Israelite and as an obscure painter wins the heart of Rachel. He is, in reality, the husband of Eudossia, niece of the Emperor. The lady, to celebrate his safe return from the battlefield, procures from Lazarus as a surprise for him a magnificent chain of jewels set in

gold and, in the presence of the Emperor and the Court, places it on Leopold's neck. This incident is viewed by the horror-stricken Rachel, who makes public denunciation of the man in whom she has utterly put her trust. The Cardinal excommunicates Leopold for the double fault of neglecting his wife and loving a Jewess, the latter a sin so horrible that only a sentence of death is considered sufficient in punishment and on some flimsy pretext Lazarus and his daughter are sent to share his doom.

Lazarus, who has suffered much persecution in his day, bears a bitter hatred toward all Christians and especially toward the Cardinal, who urges him to embrace the faith and escape death, but the goldsmith persistently turns deaf ears to such arguments.

While the three are waiting their doom, Rachel is visited in prison by Eudossia, who pleads with her to save Leopold from death by a recantation of her story. This she unselfishly consents to do and Leopold goes free. But as the crime of conspiracy is now added to the misdeeds of the Jews, a more horrible death is devised for them, viz., immersion in a cauldron of boiling oil. The Cardinal is distressed at the failure of the heretics to seize the one possibility of escape from their destruction, for he is strangely drawn toward the beautiful girl. Many years before the Cardinal's palace in Rome had been destroyed by fire and he has believed that his wife and daughter perished in its flames. The Jew tells him that this is not true; that she is alive and that he knows her whereabouts. All efforts to draw further information from him are unavailing and the baffled Cardinal orders the prisoners sent to their death without delay. At the last moment Lazarus asks Rachel whether she is willing to save her life by adopting Christianity and she refuses indignantly.

Rachel goes first to her fate and as she is thrust into the flames, the Cardinal accosts Lazarus for the last time, "My daughter," he implores, "does she live? Ah! speak

for pity's sake!" Then Lazarus points to the falling form of Rachel, "Behold," he says, quietly, "she is there."

The plot of the Jewess may be unnecessarily horrible, but Halévy has bestowed upon it such warmth of feeling and such dignity of treatment that it long held a prominent place in the repertory of the leading opera houses of the world and is still frequently performed. The composer treated the subject with unusual sympathy, as he himself was a Jew. The opera made a great sensation for it had been preceded by nothing which presented so great an opportunity for pageantry.

Among the powerful numbers in the first act are the Cardinal's reply to Lazarus' denunciation of the Christians; Leopold's romanza, sung to Rachel; the choral drinking song at the fountain which is flowing wine, and the music hailing the Emperor's arrival. In the second act, the prayer at the celebration of the Passover at Lazarus' house; the duet of Leopold and Rachel; Rachel's lovely aria, "Ah Padre! Oh Ciel! Fermate!" ("O Father! O Heaven!") and the anathema of Lazarus are particularly impressive. In the third act, the Cardinal's malediction, and in the fourth act, the duet of Lazarus and the Cardinal and Lazarus' welcome of death are also worthy of mention.

This opera was first heard in England, in French, during the season of 1846, and again in Italian four years later as "La Ebrea." In this country it has oftenest been sung in German.

The music is not remarkable for its melodiousness; in fact, critics have found much fault with it on this score, but it is decidedly dramatic, and its declamatory style combines well with the elaborate and attractive stage settings and the passionate sentiment expressed throughout.

"The Jewess" stands high in the list of operas noted for their broad, powerful dramatic effects, for their spectacular music, and elaborate treatment. The libretto is one of Scribe's best, and a glance over the operas con-

sidered in these volumes shows us that he was a dexterous writer and the librettist of a goodly number of fine operas.

It was for Rossini that the libretto was originally written, but he rejected it in favor of "William Tell," and Halévy, recognizing its merits and the opportunity it offered the musician, accepted it. It was among the first of the grand operas to which gorgeous scenery and costume added success, and on its first production in Paris created a great sensation.

LUCIA DI LAMMERMOOR

"Lucia di Lammermoor" or "Lucy of Lammermoor" is a tragic opera in three acts, the music by Gaetano Donizetti and the text by Salvator Cammerano, derived from Scott's novel, "The Bride of Lammermoor." It was first produced in Naples in 1835. It is generally acceded that it holds first place among the composer's sixty-six operas.

CHARACTERS.

Edgar of Ravenswood.
Henry Ashton, Lord of Lammermoor, brother of Lucy.
Norman, his chief retainer.
Raymond, tutor to Lucy.
Lord Arthur Bucklaw, betrothed to Lucy.
Lucy of Lammermoor.
Alice, her attendant.
Friends, relatives and retainers of Henry Ashton.

The scene, as in Scott's novel, is laid in Scotland in the latter part of the Seventeenth Century. Sir Henry Ashton of Lammermoor has arranged to marry his sister Lucy to Lord Arthur Bucklaw for the two-fold purpose of mending the family fortunes and getting exemption for certain political indiscretions. To his horror, he discovers that Lucy has already engaged her affections to his hereditary enemy, Sir Edgar Ravenswood, who has saved her from the attack of an enraged bull. The lovers have met many times secretly and have come to an understanding on the

eve of Edgar's departure for France on an embassy. Edgar generously has sworn to Lucy to forego his oath of vengeance upon her brother for his evil deeds against him and they are pledged to each other.

Henry resorts to desperate methods to gain his end. He intercepts Edgar's letters, and, finally, when Lucy's mind is fit to harbor suspicions, he shows her a forged letter to prove her lover's infidelity. With this, his plea that only her marriage with Bucklaw can save him from the executioner, falls with greater force and she consents to offer herself as a sacrifice. The marriage papers are scarcely signed, however, when Edgar suddenly appears to claim his bride and Lucy confesses what she has done. In a fury of grief and anger, he tears his ring from her finger, tramples the marriage contract under foot and having challenged her brother, leaves with many imprecations upon the traitorous house of Lammermoor.

At night an ominous sound is heard in the apartment of Lucy and her husband and the attendants rushing in, find the bride, still in her wedding robes, with a dripping dagger in her hands. She has gone mad and has stabbed Lord Arthur, who is dying. After a little while the realization of her dreadful deed comes to her and the weight of her remorse kills her. Edgar, waiting among the tombs of his ancestors for the time of his duel with Henry to arrive, hears the tolling bells from the castle and learns of the tragedy from a mournful company of departing wedding guests. Disconsolate through the death of Lucy, he commits suicide.

"Lucia di Lammermoor" is the only one of Donizetti's operas that can be said to retain permanent place today in the operatic repertory of countries outside of Italy. It is the beloved of colorature sopranos, the role of Lucy affording unequaled opportunities for the display of vocal agility and tonal beauty. The first aria "Regnava nol silenzio" ("Silence lay sleeping") sustained and serene in character, followed by the "Quando rapita in estasi" ("When

all my heart in ecstasy"), which is florid and showy, the duet with Henry in the second act and the great "Mad Scene" which makes the highest possible demands upon a singer's technical abilities and permits the most unbounded display of voice and facility, these are numbers which put to the test the powers of the soprano singing the role of Lucy and which alone suffice to keep the opera permanently in the repertory. The final scene for Edgar supplies a similarly grateful chance for the tenor, while arias in the first and second acts give the baritone who sings Henry an opportunity to prove his worth. The sextet which follows the reappearance of Edgar after the marriage contract has been signed is acknowledged to be the masterpiece of the entire work. It is of unfailing beauty throughout and is of real dramatic intensity. It rings true and has few equals in the range of opera, whether the opera be Italian, German or French. Donizetti's music has been liberally criticized because it frequently is light and cheery when the text to which it is set is strikingly somber and lugubrious. The wealth of melody in the score and the freshness and beauty of that melody have kept the opera ever acceptable to the public, however, and its retention in the standard repertory seems assured for a long time to come.

LES HUGUENOTS

"Les Huguenots" or "The Huguenots," a grand opera in four acts, the score by Giacomo Meyerbeer and the libretto by Scribe and Emile Deschamps, was first presented at Académie in Paris, Feb. 29, 1836. It has since, owing to its great popularity, had numberless performances but occasionally has been prohibited on account of its plot, the Bourbons being among those who object to it.

CHARACTERS.

Count de St. Bris, a Catholic nobleman.
Valentina, his daughter.
Marguerite de Valois, betrothed to Henry of Navarre.
Urban, Marguerite's page.
Count de Nevers, a Catholic, betrothed to Valentina.
Raoul de Nanges, a Huguenot captain.
Marcel, Raoul's Huguenot servant.
De Cosse.
De Bretz.
Meru.
Tavannes.
Maurevert.
Chorus of Catholic and Huguenot soldiers and women, maids of honor, nobles and gentlemen, students, night-watch, populace and monks.

The action takes place in Paris and Touraine in 1572, just previous to and during the massacre of St. Bartholo-

mew. The drama is concerned with the personal motives and passions which led directly to that most horrible affair of all history. The De Medicis and the Huguenot leader, Admiral Coligny, apparently have made peace and, in a moment of calm preceding the storm, we first meet the hero, Raoul de Nanges, and his faithful Marcel in the Catholic stronghold, the castle of the Count de Nevers. There is a banquet in progress and the talk turns to sentimental themes, each guest being required to give the name of his lady-love. This Raoul cannot do for the simple reason that he is ignorant of the identity of the woman who has engaged his affections. In a lull in the revelry he tells of a fair girl he once rescued from the rude attentions of a carousing band of students, of her gratitude and of her beauty and graciousness, which he cannot forget. Marcel is not pleased to find his master so content in Catholic company and, half in warning, he sings for the revelers a fanatical Huguenot ballad. At this juncture, a lady comes to interview De Nevers and the breathless Raoul recognizes the unknown object of his love. He is grievously disappointed, as he can look upon her coming in this fashion only as an indication that she is not worthy of his respect. The truth of the matter is that she is Valentina, daughter of the Catholic Count de St. Bris, the promised bride of De Nevers, whom she does not love and whom she has come to implore to set her free. Meantime, Catherine de Medici's daughter, Marguerite of Valois, believes that she has discovered a plan which may tend to ease the ominously strained relations existing between the Catholics and Protestants. She will effect a union between the popular Huguenot Raoul and Valentina, daughter of a representative Catholic family. Since the lady wishes to be free from her former engagement, the matter presents less of difficulty. The Queen sends her page to summon Raoul to her presence. He listens to her project and consents to be party to it but when he discovers Valentina to be the lady he just has seen at De Nevers' house, he refuses to enter into an engage-

ment, which before the arousing of his suspicions, would have made him supremely happy. The proud Count de St. Bris, deeply indignant at the insult, challenges him but Queen Marguerite prevents the duel.

The marriage of Valentina and De Nevers is urged with renewed vigor and the girl goes to pass the day in supplication at the chapel. Raoul has challenged St. Bris and the latter plans to fight him with poisoned weapons and thus to assassinate him. Valentina overhears the plotting and manages to warn Marcel of the danger. He, with a party of Huguenots, lies in wait, to aid Raoul when the conflict begins. The contestants meet and a general fight is about to take place when Queen Marguerite appears and again prevents it. Raoul then learns the truth concerning Valentina's love for him and the reason for her visit to De Nevers. But the knowledge comes too late, for the wedding festivities are begun, the bridegroom and his friends having already arrived, and Valentina and De Nevers depart for the marriage ceremony. Raoul visits Valentina for a last farewell. They are surprised by the entrance of St. Bris, De Nevers, the priests and the Catholic conspirators. Raoul hidden by Valentina, overhears the plans for the St. Bartholomew massacre and, unmindful of her entreaties, rushes out to warn his friends and fellow Huguenots. He first seeks Marguerite and the King to implore their aid but the massacre is already under way, Admiral Coligny has been shot from a window of the palace and the Huguenot dead are lying in the streets. Raoul at last finds himself at the door of a church to which many of his brethren have fled. Here he meets the wounded Marcel and learns of the death of De Nevers. Here, too, comes Valentina seeking him and willing to accept his fate. Marcel blesses and unites the lovers, and chanting together the Lutheran hymn, "Ein' feste Burg," they go forth to perish in the massacre.

"The Huguenots" which, in the United States and England, is usually given in curtailed form, the performance ending with the duet for Raoul and Valentina in the fourth

act, is generally acknowledged Meyerbeer's masterpiece. It contains many pages which are of true dramatic power and undeniable operatic effectiveness but also many which are trivial, bombastic and banal. It permits of indulgence in virtually unlimited stage spectacle and display and the employment of a showy cast of principals, hence its popularity in this country and England.

The music is much of it pompous and insincere, but popularly admired in the score are Raoul's romanza "Più bianca del velo" ("Fairer than the fairest lily"), sung in the opening act to the obbligato of a viola d'amore; Marcel's "Piff, Paff," in which he describes battles he has seen; the familiar "Page's Song," "Nobil donna" ("Noble is the lady fair"), sung by the Queen's page Urban; Marguerite's florid "Aquesta voce sola" ("For at that word of Power"); the duet for Marguerite and Raoul; the "Rataplan" and "Ave Maria" choruses in the third act (brilliant examples of Meyerbeer's love for show and contrasts); the duet for Valentina and Marcel; the ballet and wedding music with which the third act closes; the sonorous "Blessing of the Swords" in the scene of conspiracy, and the great duet for Valentina and Raoul, the finest number in the entire score and one which shows Meyerbeer's powers at his best.

THE POSTILION OF LONGJUMEAU

"The Postilion of Longjumeau," a comic opera in three acts, music by Adolphe Charles Adam and text by De Leuven and Brunswick, was presented at the Opéra Comique, Paris, Oct. 13, 1836.

CHARACTERS.

In the First Act.

Chapelou, the postilion.
Bijou, a wheelwright.
Marquis de Courcy, Chamberlain to Louis XV.
Madelaine, mistress of the village inn.
Peasants, male and female.

In the Second and Third Acts.

Chapelou, under the name of St. Phar, principal tenor at the grand opera.
Bijou, under the name of Alcindor, the primo basso.
Marquis de Courcy.
Madelaine, as Madame de la Tour.
Rose, Madam's maid.
Singers and coryphées at the opera, neighbors and friends of Madame de la Tour, soldiers, domestics.
Time, 1776 and 1786. Place, the village of Longjumeau and Paris.

The quaint little story of this opera is as follows: Chapelou has just married a young peasant girl, Madelaine, who lives in the post-house at Longjumeau. According to a provincial custom, the bride and groom are separated, the

former seized by her friends and taken away and the latter commanded to entertain his comrades with a song. This he is well fitted to do, for he has a splendid voice. There is in the hostelry at the moment the Intendant-General of Louis XV., who is in quest of a tenor for the opera at Paris and he decides to gain the bridegroom for his own. Chapelou is so dazzled by his picture of the wealth and glory awaiting him, that he consents to abandon his bride and to go and claim them. He entrusts the task of telling Madelaine of his departure to Bijou, who is jealous of him for winning her. He then drives away.

The lady, however, is but little consoled by his promise to return. She quits Longjumeau and goes to live with an old aunt, who dies and leaves her a fortune. She educates herself and ten years later, with many added charms, a high position and the name of Mme. Latour, goes to Paris to punish her husband, whom she cannot forget. Madelaine recognizes St. Phar, the lion of the Grand Opera, as the one-time postilion of Longjumeau. She is presented to him and receives his entire approval. He wishes to marry her but hesitates at bigamy and finally hits upon the scheme of having Bourbon, a chorus singer at the opera, assume the garb of a priest and perform the ceremony. This is brought to naught by the bride, who locks Bourbon up and secures the services of a genuine ecclesiastic. The Marquis de Courcy, who has designs on the hand of Mme. Latour, soon discovers that St. Phar is a bigamist and has been arrested. But Madelaine saves the day by coming forward in her peasant dress and the sorry hero finds that he has only remarried his own wife, who forgives him for his perfidy and all ends well.

The opera is tuneful, witty and graceful, the story affording a happy vehicle for Adam's rollicking fun. He produced over fifty operatic works but this is the best of them.

The favorite numbers are, in the first act, Madelaine's song, " Husband ever dear; " the famous postilion song, sung

by Chapelou with whip snapping accompaniment; Madelaine's air from the balcony, "Come, come, my love to me;" in the second act, the humorous rehearsal scene, which includes Chapelou's "Beneath a spreading tree" and Alcindor's (Bijou) "The Primo Basso, yes, am I." In the third act, the most interesting passage is the trio, or rather duo, sung by St. Phar and Madelaine, the latter impersonating in the dark both the peasant maid and the great lady, much to the bewilderment of her husband.

BENVENUTO CELLINI

"Benvenuto Cellini," an opera in two acts, with music by Hector Berlioz and text by Wailly and Barbier, was first produced in Paris in 1838.

CHARACTERS.

Benvenuto Cellini, a Florentine goldsmith.
Giacomo Balducci, the Papal treasurer.
Fieramosca, the Papal sculptor.
Cardinal Salviati, an officer of the Court of Rome.
Francisco,
Bernardino,
head workmen of the studio of Cellini.
Pompeo, a bravo, the friend of Fieramosca.
An Innkeeper.
Teresa, daughter of Balducci.
Ascanio, the pupil of Cellini.
Pantomime personages.
The counterfeit treasurer.
Harlequin.
Punchinello.
Columbine.
Two fighters.
Servants and neighbors of Balducci, metal workers, founders, maskers, Roman archers, monks, members of the Cardinal's suite, people.

The scene is laid in Rome of the Sixteenth Century on Monday, Shrove Tuesday and Ash Wednesday. Benvenuto

Cellini, the celebrated Florentine sculptor, has been summoned to Rome on professional business. He is in love with Teresa, the daughter of old Balducci, the Papal treasurer, but the girl's hand is sought by Fieramosca, the Papal sculptor. The father favors the latter, declaring that he would a thousand times rather hang than have Cellini for a son-in-law, but, as sometimes happens, the daughter does not reflect the paternal inclinations. On the day upon which the story opens, the father and daughter have been discussing the two suitors and Balducci departs to calm his ruffled feelings in the open air. Cellini calls and is delighted to find Teresa alone. She tells him of her father's predilection for his rival and Cellini proposes an elopement. They plan to put this idea into execution on Mardi Gras evening at the Piazza di Colonna, where Teresa shall be met by a monk in a white cowl (Cellini), accompanied by a brown Capuchin friar (his pupil Ascanio). They will then fly to Florence and will there be happy evermore.

They say good-by, with many vows not to fail each other on the morrow, little suspecting that Fieramosca, hidden near, has overheard everything. Balducci returns and Cellini manages to depart and yet avoid the paternal eye. But Fieramosca is not so fortunate and he finds his presence in the house at this late hour remarkably difficult of explanation. Balducci opens the window and calls for help to punish the libertine and a swarm of servants and neighbor women coming, armed with lanterns and brooms, make life miserable for the sculptor until he manages to escape down an unguarded passageway.

The next scene shows Cellini, with his pupils and companions, making merry at the tavern. They overlook the fact that they have no money to pay for the wine but the innkeeper brings this condition forcibly to their minds. Cellini is trying to find a way out of the embarrassment when Ascanio appears and is called upon for assistance. He agrees to deliver the gold sent by the Pope to recompense Cellini for the statue of Perseus, upon which he is

engaged, if the promise be given that the work shall be completed by the morrow. This promise Cellini gives but when Ascanio hands over the money, the sum is so paltry that there is general indignation. They easily trace this niggardliness in payment to the influence of the parsimonious Balducci and decide to caricature him at the pantomime that evening. Meantime, Fieramosca and his friend Pompeo, the bravo, have planned to assume the disguise of Cellini and Ascanio and to carry off Teresa.

The play at Cassandro's Theatre proves a great success. Balducci and Teresa are present and the former is by no means flattered to find himself the hero of a piece called "King Midas, or the Ass's Ears." He watches the play with rising anger until, at some especially choice compliment, he loses command of himself and rushes upon the stage, branishing his cane. Cellini takes advantage of the fracas to approach Teresa but Fieramosca chooses the same moment and a fight ensues, in which Pompeo is stabbed by Cellini in self-defense. Cellini is arrested but cannon-shots are fired to announce Ash Wednesday, the carnival lights are extinguished and in the sudden darkness he manages to escape. Balducci seeing a white-garbed monk and thinking him the culprit, hands him over to the police. It happens to be the luckless Fieramosca. Meantime, Teresa is conducted by Ascanio to Cellini's workshop.

Here the second act, which takes place on Ash Wednesday, is played. A plaster cast of Cellini's Perseus is seen and the molders are busily at work. But the master is absent and Teresa is in an agony of apprehension.

Cellini arrives, his white garb spattered with blood, and tells of his hairbreadth escapes. He declares it to be an immediate necessity for him to leave the city but Ascanio in consternation reminds him of his promise to have the statue finished the next day. Cellini jauntily consigns the statue together with the Pope and the law, to the devil. Balducci and Fieramosca arrive inopportunely and the father calls upon his prospective son-in-law to destroy the wretch

but upon Cellini's promise to "help him into Hades" if he tries, Fieramosca shows the white feather.

The Cardinal enters to see how the statue is progressing. Seeing that Cellini has been dilatory, he declares that another shall finish it, and Cellini replies that rather than give it into another's hands he will shatter it into bits. He is raising his hammer to make good his word when the frightened Cardinal promises him whatever he wishes if he will desist. He promptly asks for absolution, for Teresa, and for an opportunity to finish the statue. The Cardinal grants him until evening to finish the work, with hanging as an alternative. It is already late and everybody, Cellini included, regards his fate as sealed.

They set to work, however, but the men work only half-heartedly and Cellini tries vainly to start a gay tune for inspiration. No great additional encouragement is afforded by the arrival of Fieramosca, and two officers with huge rapiers, who watch proceedings and repeat Cellini's words, "I come to help you into hell." The work goes on madly. The shop is a scene of breathless hurry. The gold is melting in the furnace and the workmen come to demand more metal. Cellini's heart sinks and Teresa is in terror but Cellini saves the day by sacrificing his other masterpieces which are consigned to the furnace. Perseus is achieved and Cellini wins. The Cardinal grants him pardon, and his one-time enemies, Balducci and Fieramosca, add their voices to the general rejoicing.

"Benvenuto Cellini," Berlioz' first opera, was withdrawn after three representations but in recent years has had a number of successful revivals.

Notable numbers in the score are the overture, which was written later and which, under the title of "La Carnival Romain," has frequent performance in the concert-room; the terzetto of the first act; Teresa's aria, "Entre l'amour et le devoir" ("Between my love and my duty"); the goldsmith's chorus sung in the Place Colonne, "La terre aux beaux jours" ("The earth on days so fair") "Cette somme

t'est due" ("This the sum that's due you"), sung by Ascanio; Fieramosca's number, "Vive l'escrime!" ("Hail to the Sword"); the love duet of Cellini and Teresa, "Ah! le ciel, cher époux" ("Ah! 'tis heaven, dear love") and the music of the Carnival scene.

CZAR UND ZIMMERMANN

"Czar und Zimmermann" ("Czar and Carpenter"), or "Peter the Great in Saardam," a comic opera in three acts with text and music by Gustav Albert Lortzing, was first presented in Berlin in 1839.

CHARACTERS.

Peter the Great, Emperor of Russia, masquerading under the assumed name of Peter Michaelow, a carpenter.
Peter Ivanhoff, a Russian carpenter.
Van Bett, Burgomaster of Saardam.
Maria, his niece.
Mrs. Brown.
Admiral Lefort, Russian ambassador.
Lord Syndham, English ambassador.
Marquis de Châteauneuf, French ambassador.
Chorus of carpenters and inhabitants of Saardam.

Peter the Great of Russia, weary of pomp and circumstance, has disguised himself as a carpenter, has assumed the name of Peter Michaelow and has come to Saardam in Holland, where he is employed as a ship-builder. By his side labors Peter Ivanhoff, a deserter from the Russian army. The opening scene shows the carpenters at work and singing of their contentment. Ivanhoff would share in the general peace of mind except that the wiles of Maria, who has stolen his heart, prove sadly disturbing at times.

Her uncle, Van Bett, the burgomaster, makes his appearance and in an aria, unblushingly confides his merits to the world. His importance in municipal matters weighs upon him heavily and his appreciation of his own subtlety and powers of stratagem is complete. In such veiled allusions as "I and the law are known to be the same," and "Indeed, my wit is never failing," his modesty reveals itself.

It develops that the English ambassador, Lord Syndham, has entrusted him with the task of searching out a Russian carpenter named Peter. Syndham, by the way, has been sent by his government to find the Czar and to press him to agree to certain important matters. In case the agreement is not forthcoming, Peter is to be seized and imprisoned. The French ambassador, the Marquis de Châteauneuf, has come on a similar mission to Saardam, the report that the Czar is there in disguise having been widely circulated. Van Bett is aghast to find two Russian Peters but with characteristic infallibility, he discerns a way out of the dilemma, choosing Ivanhoff because of his more villainous countenance and introducing him to Syndham. The Marquis is more successful, for he surprises the Czar into a betrayal of his identity by announcing serious Russian reverses. The Marquis, by the way, has also fallen victim to Maria's charms and makes ardent love to her.

A threatened rebellion at home making the Czar's immediate return advisable, Lefort, his ambassador, comes to fetch him. The interest develops around two conferences at a public house. At one table are seated the Czar, Lefort, and the French ambassador, at another Ivanhoff, Syndham and Van Bett, the curiosity of the last being keenly roused by such expressions from the lips of the Englishman as "sire," and "majesty." The real Czar has acceded to the requests of the French ambassador, the only problem remaining unsolved being how to take a safe departure without the knowledge of the English. Syndham, earnestly conferring with the mock Czar, fancies that he had scored a diplomatic

victory, for Ivanhoff, to save himself, agrees to everything and is rewarded with a passport.

Van Bett is upset by the presence in town of three such active strangers as the ambassadors and his sensibilities are hurt by the fact that Syndham has forgotten to pay him for his invaluable services in finding the Czar. His unrest evolves into an attempt to make an arrest. Overwhelmed to learn that his three principal suspects, the ambassadors, are men of rank and importance, he turns upon the Czar and Ivanhoff and the act ends in great excitement, the true Czar pushing Van Bett over the table.

Act III finds Van Bett in the midst of preparations for a reception in honor of Ivanhoff, whom he now thinks to be the Czar. Ivanhoff and Maria plan a surreptitious departure and the former, tired of glory and finding it possible to circumvent Van Bett, determines to make use of his passport. The real Czar, having discovered the existence of this valuable document, gets it by strategy, giving Ivanhoff another paper with orders not to open it until an hour has elapsed.

At the reception, while Van Bett is directing the performance of an original musical composition with great self-satisfaction, the reports of cannon are heard and in the distance is seen a ship, upon which may be discerned the forms of the Czar, Lefort and the French ambassador, taking an unannounced departure on Ivanhoff's passport. That worthy hastily opens his supposed passport to find instead his appointment to an important position near the Czar and the royal consent to his marriage with Maria.

"Czar und Zimmermann" is a stock piece in every German theatre. The principal numbers in the first act are: The Carpenter's song, "Grip your axe;" Maria's song, "Ah! jealousy is a bad companion;" Van Bett's aria, "Ah! Sancta Justitia, I shall go raving;" and the duet of Van Bett and Ivanhoff, "Shall I make a full confession?" In the second act occur the chorus, "Long live joy and pleasure;" the tenor romanza, "Fare thee well;" the sextet, "The work

that we're beginning" and Maria's bridal song, "Charming maiden, why do blushes." In the last act are the aria and chorus, "To greet our hero with a stately reception;" and the Czar's song "In childhood, with crown and with scepter I played."

LA FILLE DU REGIMENT

"La Fille du Régiment" or "The Daughter of the Regiment" is a light opera in two acts, with music by Gaetano Donizetti and text by Bayard and St. Georges. It was produced at the Opéra Comique, Paris, Feb. 11, 1840.

CHARACTERS.

Marie, vivandière of the Twenty-First, "Daughter of the Regiment."
Marchioness de Berkenfield, mother of Marie.
Tony, an old sergeant of the Twenty-First.
Duchess of Crackenthorp.
Corporal Cartouche.
Hortensius.
Pontoon.
Gillian, a peasant.
Soldiers, peasants, a notary.

The scene of this merry opera is laid in the Tyrol during its occupation by the French in 1815. Marie, when a baby, was picked up by Sergeant Sulpice on the battle-field after an encounter and has been faithfully cared for by the soldiers, though rocked in a cap of steel in lieu of a cradle and lulled to sleep by rolling drums. She has now grown to womanhood and assumed the dignity of vivandière being claimed as the "adopted daughter" of the gallant Twenty-First Regiment. Tony, a Swiss peasant, who has saved Marie from a fall over a precipice, is in love with her and tries to

join the regiment to be near her. He is arrested as a spy and sentenced to be hanged but is speedily turned into a hero by the girl's story of her rescue. A member of the regiment, he makes an opportunity to woo its daughter, and finds his reception hearty. The soldiers grow as fond of him as they are of the mischievous, spirited Marie and resolve to assist him in his suit. But just as everything seems most auspicious, the Marchioness of Berkenfield appears inopportunely and claims that she is Marie's aunt, giving as proof a letter taken from the foundling which Sergeant Sulpice has carefully preserved. The Marchioness announces her intention of taking the girl home with her and flouts the idea of Tony as a nephew-in-law. Marie is in despair at the thought of being torn from her dear regiment and her dearer sweetheart and submits to her aunt's arrangements with very bad grace. The regiment is just as reluctant to lose its pretty vivandière. This time alas, Tony cannot follow her without being a deserter.

The scene shifts to the chateau of the Marchioness where, surrounded by tutors of every description, poor Marie is seen undergoing the process of education. Between dancing-masters and music-masters, the girl, once untrammeled by conventions, is well-nigh distracted. On one occasion her aunt bids her sing an elegant romanza, which she begins in exaggerated style but before she is half through, to the great disgust of her relative, she forgets herself and swings into the spirited rataplan. Her aunt has suceeded in betrothing her to a nobleman but it is only Tony who occupies her thoughts. When most deeply wrapped in despair, she hears the familiar sound of martial music and finds that the beloved Twenty-First Regiment has arrived, with Tony riding at its head as colonel. He again presses his suit but finds the cruel Marchioness proof, even against epaulettes. An elopement is agreed upon but is detected by the Marchioness, who to gain her point reveals the fact that she is Marie's mother and not her aunt and the girl hesitates to disobey the maternal will.

Finally, when Marie, broken in spirit, is about to consent to sign the marriage contract with the son of a neighboring duchess, her mother is so touched by old military associations and her daughter's grief, that she makes a sacrifice of her own pride and ambition and gives her daughter's hand to the faithful Tony.

The part of Marie was the delight of Sontag, Lind, Albani and Patti and has been a favorite with later celebrated singers. "The Daughter of the Regiment" is one of the most frequently revived of Donizetti's many operas. Its Italian melody and French spirit make an irresistible combination and its military setting further adds to its charms.

Among its stirring and piquant numbers are the overture; the tyrolienne, "Suppliant to your knees;" the duet between Marie and Sulpice, "The Rataplan;" the solo, "Salut à la France;" Marie's song of the Regiment, "All men confess it;" chorus of soldiers, "We have come our child to free" and Marie's duet with Tony, "No longer can I doubt it."

LA FAVORITA

"La Favorita" is a grand opera in four acts. Its music is by Gaetano Donizetti and its text by Alphonse Royer and Gustave Waez. In its present form it was first produced at the Académie, Paris, Dec. 2, 1840. It is adapted from a drama of Baculard-Darnaud, "Le Comte de Comminges."

CHARACTERS.

Alphonso, King of Castile.
Fernando, a young novice of the Convent of St. James.
Don Gaspar, the King's Minister.
Balthazar, Superior of the Convent of St. James.
Leonora, the King's favorite.
Inez, her confidante.
Courtiers, guards, monks, pilgrims, attendants, ladies of the court, Spanish maidens.

The scene is laid in Spain, and the opera opens as Fernando, a novice, is about to take monastic vows. His prospective renunciation of the world is suddenly made distasteful to him by the sight of a beautiful woman at her devotions. He falls so desperately in love that he confesses his plight to Balthazar and, renouncing his vows, goes out into the world. Balthazar warns him that he will regret his act and that he will return to the cloister to hide his shame and sorrow.

The woman who thus has wrought havoc in his life is Leonora de Gusman, the favorite of Alphonso XI., who frequently visits her in her retreat on the island of St. Leon, and who desires to cast aside his own queen to marry her. Of all this Fernando is, of course, wholly ignorant. He discovers her asylum and there makes haste to declare his passion which, he finds, is returned. She refuses to go with him at once but asks him first to win military honor for her sake. With the commission which she has secured for him from the King, he goes forth to fight against the Moors. From the pomp and circumstances by which she is surrounded, he is led to fear that Leonora is of royal blood and far above his aspirations.

He is successful in winning the glory Leonora has desired and comes back from the wars to claim her hand. Alphonso, over whose head has been placed the threat of the Papal anathema unless he give up Leonora forever and renounce his plan of divorcing his queen, is ready to give Leonora to Fernando. She, feeling that her former relations with the king make her unworthy to wed the man she loves, sends a letter confessing everything, and begging forgiveness. Alphonso intercepts this letter to Fernando and the marriage takes place.

Fernando discovers the disgrace which has overtaken him only when the courtiers shun and scorn him after the wedding. In despair and consternation he renounces all his honors, breaks his sword and returns to the cloister. Thither Leonora follows him and dies at his feet. As Balthazar bids the priests pray for the dead woman, Fernando murmurs,

O Heaven! tomorrow those same prayers will be spoken for me.

"La Favorita," although rarely sung nowadays outside of Italy and France, contains a wealth of melody which entitles it to a place among the most notable of the Donizetti scores. Fernando's aria, "Una Vergine" ("A Vision") in the first act, wherein he describes Leonora's beauty, is of

rare lyric loveliness, while his "Sperto gentil" ("Spirit of Light") in the fourth act is one of the most exquisite romanzas for tenors ever written. Leonora's "O mio Fernando" in Act III has been heard the world over from contraltos, both noted and otherwise, and is still admired. The music of the threat of the Papal anathema, sung by Balthazar in the second act, and of the great finale which follows it are among the most truly dramatic pages Donizetti has left us.

LINDA DI CHAMOUNI

"Linda di Chamouni," a grand opera in three acts with text by Rossi and music by Gaetano Donizetti, was first produced at the Kärnthnerthor Theatre, Vienna, May 19, 1842.

CHARACTERS.

The Marquis de Boisfleury.
Charles, Viscount de Sirval.
The Prefect.
Antonio Loustot, a farmer, father of Linda.
Pierotto, a Savoyard.
Steward of the estate.
Linda.
Maddalena, Linda's mother.
Male and female Savoyards and children.
Scene, Chamouni and Paris, about 1760.

Antonio Loustot and his wife, Maddalena, are poor but honest farmer-folk who reside in the valley of Chamouni. They possess an only daughter Linda who is remarkably beautiful. A young painter named Charles, of whom they know very little, has wooed her successfully. At the opening of the opera, we learn that the family, on account of decaying fortunes, will find it necessary to surrender the farm which they have occupied for many years under the ownership of the Marchioness de Sirval.

Their fears are quieted by the Marquis of Boisfleury, the brother of the Marchioness, who makes lavish proffers of friendship and promises to intercede with his sister, their landlady. Boisfleury, however, is an old rogue and has an ulterior motive, viz., to gain dishonorably the handsome daughter Linda. The prefect of the village sees into his designs and to remove the girl from the danger which threatens her, he advises her parents to allow her to accompany a party of peasants who are going to Paris for the winter season, in accordance with their yearly custom. The prefect promises that she shall lodge at the house of his brother. Her parents consent and Linda sets out under the protection of Pierotto, a worthy villager.

On the way, by some mischance, Linda is separated from her protector and to her dismay, she learns, when she finally arrives in Paris that the prefect's brother is deceased. Her lover Charles has followed her. He now discloses the fact that he is the Viscount Sirval, son of the Marchioness, and nephew of the Marquis de Boisfleury.

He renews his promises of marriage and Linda, who is quite helpless, allows him to establish her in handsome apartments. While in this questionable situation, the Marquis spies her out and renews his insults but is effectually repulsed. Pierotto also finds her and, at last, her father. Despite the promises of the Marquis, he has been forced to abandon his farm and, wandering to Paris, he comes to ask her bounty. When he finds that it is his daughter who is living in such state, he doubts her purity and leaves her with malediction. The Marchioness, meantime, has discovered her son's infatuation, and in her anger vows to visit her displeasure severely upon the girl, unless her son marries the eligible person she has selected. Charles feigns consent to this in order to save Linda who believes herself deserted and goes mad. In this sad condition, she is taken back to her native valley, where it transpires that the Marchioness has relented, and has consented to the union of her son and the lovely peasant girl. At the sound

of the voice of her lover, Linda's reason returns and the opera ends joyously.

Among the numbers of this once popular work are Antonio's song, "Here in our own native valley;" "Light of my Soul, I turn to thee," sung by Linda; Pierotto's ballad, "For her mother, a daughter wandered;" the duet of Linda and Charles, "Haste to console me, happy day;" solo of the Marquis, "It were unpleasant;" Charles' song, "If thus the world;" the Marquis' song, "She's as pure as a lily;" Charles' appeal, which dissipates Linda's madness, "'Tis the voice which first sweetly" and the final duet of Linda and Charles, "Ah now the painful dream hath ended."

RIENZI

"Rienzi, The Last of the Tribunes" is a tragic opera in five acts, with score and libretto by Richard Wagner. The story is based upon Bulwer's novel "The Last of the Tribunes." It is the first of the Wagnerian operas to be included permanently in repertory and was produced at the Royal Opera House, Dresden, Oct. 20, 1842.

CHARACTERS.

Cola Rienzi, the last of the Roman Tribunes.
Irene, his sister.
Steffano Colonna, head of the House of Colonna.
Adriano, his son.
Paolo Orsini, head of the House of Orsini.
Raimondo, Papal Legate.
Baroncelli, Cecco del Vecchio, } Roman citizens.
A Messenger of Peace.
Foreign ambassadors, Roman nobles, citizens, messengers, priests and monks of various orders, Roman trabants.

The action takes place in Rome of the Fourteenth Century, at a time when the peace of the city is disturbed by the dissension existing among many of its prominent families. The houses of Colonna and Orsini are actively engaged in this civil warfare. The opera opens at night in a street near the church of St. John Lateran. Orsini, a

patrician, accompanied by his friends, is discovered attempting to abduct Irene, the sister of Rienzi, who is the Papal Notary, a dreamer and a patriot. As the aristocratic ruffians are about to rush away with their beautiful prey, Adriano of the rival house of Colonna comes upon the scene with his associates and, observing the disturbance, joyfully seizes the opportunity to join in the fight. His desire for the combat is intensified when he discovers the identity of Irene, with whom he is in love. He succeeds in tearing her from the Orsinis.

The noise of the conflict brings many to the street and among these is Rienzi, who, when he learns of the insult to his sister, chides the combatants indignantly for the degradation to which they have brought the noble old city and vows vengeance. Adriano, though patrician, is influenced by his love for Irene and resolves to throw his fortunes with her brother. The nobles wishing to settle the question of supremacy once and for all, arrange for a general encounter on the morrow, to take place just outside the city, but Rienzi overhears their plans and has the gates closed upon them, allowing none to re-enter until they have taken an oath to keep the peace. He is hailed by the people as Liberator and Tribune.

In the second act, Rienzi's plans having succeeded, the patricians appear at the capitol and sue for pardon from the new Tribune. Adriano knowing that their humility is a ruse, and that a conspiracy to kill Rienzi is on foot, tries to warn him. Festivities are arranged to celebrate the reconciliation and during their progress young Orsini rushes upon Rienzi with his sword but the Tribune is saved by a steel breastplate which he wears beneath his toga. The offending nobles are sentenced to death, the people clamoring loudly for their execution, a verbose blacksmith, Cecco, being the chief spokesman. Adriano, whose father is among the condemned, sues for clemency and Irene adds her pleas to his. Moved by them, Rienzi, who resents the personal attack less than the blow aimed at Roman liber-

ties again offers pardon in exchange for submission. Again they take the oaths but with no thought of keeping them.

In the third act, the patricians have thrown off all pretense and are drawn up in battle array before the gates of Rome, which they are preparing to enter with fire and sword. The people call upon Rienzi to save them and he, marshaling his forces, rides to the gates, escorted by the Roman troops. Adriano of the divided heart throws himself in front of the Tribune's horse and pleads for mercy, this time to no avail. In the battle, the tide of fortune goes with the plebeians and among the slain is Adriano's father, over whose body the young man vows vengeance.

In the fourth act, which again is laid in front of the Lateran Church, the tide of public favor is found suddenly to have ebbed away from Rienzi. The nobles have won to their side the Pope and the Emperor and with both church and state hostile, the fickle Roman public becomes dissatisfied with its leader. Cecco and his kindred spirit, Baroncelli, raise the cry that Rienzi has been treacherous. The people accept his view, especially when they learn of Adriano's apostasy. The cry now is "Down with Rienzi." He addresses them in words of such high nobility that he almost has won them back when the church doors open and the Papal Legate appears to read the bill excommunicating him. The people are horror-stricken and flee. Only Irene clings to Rienzi in his humiliation, resisting Adriano's entreaties to come with him.

In the last act, Irene, in search of her brother, finds him in the capitol at prayer. He tells her that their cause is lost and bids her seek Adriano for protection. But even with hope dead, he still speaks in terms of golden eloquence of his love for Rome. Irene refuses to go and declares that she will die with him. She succeeds in lending him fresh courage and he goes forth once more to try to win the ear of the people. But the mob even now has surrounded the capitol with firebrands. Never faltering, he seeks a balcony

to speak a last word of patriotic admonition, but his voice is drowned in the din. Adriano sees Irene in the glare and comes to perish with them and the capitol falls in ruins over the last of the Tribunes and his friends.

In "Rienzi," Richard Wagner, reformer though he was destined to be, did not succeed in getting in anywise far away from the conventions of Italian opera as they existed at the time the work was created. He wrote with more brilliancy and showiness than even Meyerbeer had succeeded in achieving, but he used the same forms, viz., the aria, the concerted numbers, the elaborate finales and the set recitative, while the orchestra furnished accompaniment rather than serving as tonal illustrator of the action on the stage. The work found favor, however, and won for its composer the position of orchestral director at the Royal Opera in Dresden. Later on, Wagner himself regarded "Rienzi" with little liking and the opera now has interest chiefly as marking the starting point of its author's reformatory progress into the field of lyric drama.

Among the striking passages are the aria of the hero, "Wohlan, so mag es sein" ("'Tis well, so may it be"); the terzet for Rienzi, Irene and Adriano, "O Schwester, sprich" ("O sister, speak"); the passionate duet of Adriano and Irene, "Ergeht und lasst dich meinen Schutz" ("He goes and leaves thee in my care"); the spirited chorus of people in the finale of the first act; the song of the messenger of peace; the elaborate ballet music; the battle hymn, "Auf, Römer, auf, für Heerd und für Altäre" ("Up Romans, strike for hearth and for your homes"); Adriano's great scena, "Gerechter Gott" ("Thou God of right") a number which still has frequent performance in the concert-room; Rienzi's prayer in the capitol, "Allmächt ger Vater, blick herab" and the duet of Adriano and Irene, "Lebwohl, Irene" ("Farewell, Irene").

DER FLIEGENDE HOLLANDER

"Der Fliegende Holländer" or "The Flying Dutchman," a romantic opera in three acts with words and score by Richard Wagner, was first produced at the Royal Opera in Dresden, Jan. 2, 1843, with a Paris production the following year under the title of "The Phantom Ship." Had a hurricane not overtaken the vessel upon which Wagner made the voyage from Riga to Paris by way of London, "The Flying Dutchman" would probably never have been written. The fury of the storm suggested to the composer Heinrich Heine's poetical version of the legend, which he, with the consent of the Hebrew poet, afterward used.

CHARACTERS.

Daland, a Norwegian captain.
Senta, his daughter.
Erick, a hunter.
Mary, Senta's nurse.
Daland's steersman.
The Dutchman.
Crew of the Norwegian vessel, crew of the flying Dutchman's vessel, chorus of Norwegian maidens.

The hero of the opera is the Dutch captain, the Wandering Jew of the ocean, who, dowered with the spirit of persistence, swore when trying to double the Cape of Good Hope in a gale that he would accomplish his purpose

even though he might have to plow the seas forever. His rash words were overheard by Satan, who condemned him to sail until Judgment Day unless he could escape the decree by finding a woman who would love him faithfully until death. Once in every seven years he might go on shore to seek the woman of his salvation.

As the opera opens, the Dutchman's ship is seen with black masts and blood-red sails set, making its way into a Norwegian bay, for it is the expiration of a seven years' term. Daland, whose home is near, has preceded him. The two captains are favorably impressed with each other and the Dutchman makes bold to ask to be allowed to linger a few moments by the fireside of a home, promising wonderful gifts in return for this privilege. When he hears of the existence of the daughter Senta, he, hoping against hope that she may prove to be the faithful one, begs permission to woo her and Daland freely grants it.

The scene is changed to Daland's home, where the room is filled with the whirr of spinning-wheels. A number of neighborhood girls are at work at the direction of Mary, Senta's old nurse. Only Senta is idle and sits with her hands in her lap, dreamily gazing at the portrait of the Flying Dutchman which hangs upon the wall and whose sad story she has heard. The girls twit her on having fallen in love with a picture when a flesh and blood lover like Erick is at hand. She admits that she would be glad to give her love to save the man whose mournful fate has touched her heart and prays that he may appear to put her words to the test. Erick comes to tell her that her father has landed and is on his way home and lingers to relate a disagreeable dream he has had in which she has fallen in love with the original of the picture on the wall and, following him to sea, has been lost. Senta confesses to her jealous lover that she believes the dream to be a warning of her fate.

The door opens and Daland and his guest enter and Senta is transfixed to see the man of the portrait standing

before her in life. She can find no words of greeting, and her father bids her show a warmer hospitality. He speaks of the wealth of the guest and asks her to listen to his wooing. It is not the thought of the treasure which draws the heart of the gentle Senta to the handsome stranger but the thought of the benefit she may bring to him. He, in turn, speedily comes to feel for the unselfish girl so genuine a love that, remembering that if she fail in her faithfulness she must be accursed with him, he now is led to dissuade her from attempting to save him. But Senta remains firm in her purpose though he paints her life with him in gloomy colors. Since she falters not, the happy wanderer exclaims, in an ecstasy of joy,

> She gives her hand. I conquer you,
> Dread powers of Hell, while she is true!

and the scene ends with the plighting of their troth.

The last act is on the seashore where the ships of Daland and the Flying Dutchman ride at anchor. On Daland's gaily lighted craft all is life and animation, but from the sombre ship of the wanderer no sound issues. Unawed by the deathlike silence, a party of maidens, who have come to bid farewell to Daland's departing crew, challenge the unseen sailors on the other ship to dance with them upon the strand, but to no avail.

At last the rising storm begins to whistle through the rigging. Blue lights hover about the masts of the Dutchman's ship and the sailors come on board to prepare for the departure, singing drearily of the captain and the maiden he must find. The activity is but momentary, however, and as the gloom resettles upon it, Senta comes, intent on following the Dutchman. She is followed by Erick, who implores her to listen to him, and to forget the stranger in favor of whom her father has unduly influenced her. As she listens, sorry for Erick but not shaken in her resolve, the Dutchman beholds them and misinterprets the girl's dejection into regret of her promise to him. Mad with grief and disappointment, he bids her farewell and hastens

to his ship. Senta pursues him, protesting her faithfulness. At first, he refuses to listen, but at last turns and announces himself as the accursed Flying Dutchman and warns her that she will do well to renounce him. Escaping from her clinging arms, he goes on board. Senta runs to a cliff and cries to him through the wind and waves that, though it be her last breath, she swears with it her unwavering faithfulness. But her voice is drowned in the tumult of the tempest, and as the ship fades from view she casts herself into the sea. At once the distant spectral vessel sinks, the storm ceases, and in the rosy glow of the setting sun are seen the transfigured forms of Senta and the Flying Dutchman floating toward heaven in each other's arms.

The overture, supplied by Wagner many years later with a more brilliant ending and somewhat richer scoring than it originally possessed, is an established favorite in the concert-room and is one of the finest portions of the opera. The stormy introductory music is followed by a bright chorus for the sailors and the tenor solo "Mit Gewitter und Sturm" ("'Mid the Tempest and Storm"). The Dutchman's entrance number, "Die Frist ist um" ("The Term is Past") leads to a duet for the Dutchman and Daland.

The second act opens with the familiar "Spinning Chorus" for the women and is followed by Senta's ballad telling of the Dutchman and his fate. The orchestral music accompanying the meeting of the Dutchman and Senta and descriptive of their emotions, is the first example we have of Wagner's use of those instrumental means of dramatic and emotional expression, which, in his subsequent work, he employed so constantly and developed so elaborately. The duet for the Dutchman and Senta forms one of the most beautiful portions of the entire opera, and in the closing act the chorus for the sailors and the women and the duet between Erick and Senta are worthy of note.

DON PASQUALE

"Don Pasquale" is an opera buffa in three acts with text and music by Gaetano Donizetti. It was first presented at the Théâtre des Italiens, Paris, on Jan. 4, 1843.

CHARACTERS.

Don Pasquale, an antiquated bachelor.
Doctor Malatesta, the physician and friend of Don Pasquale.
Ernesto, nephew of Don Pasquale.
Norina, beloved by Ernesto.
A Notary.
Chorus of valets and chambermaids, majordomo, dressmaker and hair-dresser.

The scene of this gay and witty work is laid in Rome at the beginning of the Nineteenth Century, and enjoys the distinction of being of the best of Donizetti's lighter operas. The cast is small and the work too brief to require an entire evening for its performance, thus making necessary the employment of a ballet or of another short opera.

Don Pasquale is a rich old bachelor with a nephew Ernesto, who wishes to marry but does not fancy the desirable party picked out for him. Ernesto has fallen in love with the charming Norina and has no thoughts for other women. The uncle resolves upon a most piquant punishment. He will marry himself and disinherit the

recalcitrant young man. He confides the idea to Dr. Malatesta, who is also Ernesto's friend and the physician suggests a lady whom he represents as being his sister Sophronia, fresh from the convent and utterly ignorant of the "pomps and vanity of this wicked world." In reality, he has in mind Norina and a sham marriage contract. The lady consents to the plot and has much sport in rehearsing before the Doctor the bashful demeanor he has recommended. She has rather ingenuously admitted that she is mistress of all the arts of coquetry and when she is presented, her beauty and timid modesty easily win the old man's affections. The marriage contract is speedily signed and Don Pasquale is so pleased that he puts most of his fortune in the name of his bride. With this consummation, an amazing change comes over Norina. Her modesty is changed to worldliness; she makes magnificent arrangements for a new wardrobe, instructions are given to the servants for housekeeping on an extravagant scale and, with a grand air, she gives orders for a splendid dinner for at least fifty guests. The bridegroom is horrified to find half a year's income gone merely for hats and ribbons, and added to the lady's prodigality are all the attributes of a termagant.

On the very eve of the wedding, she insists on attending the theatre and she boxes her fiancé's ears when he ventures to disapprove. To make matters thoroughly unpleasant for the unhappy Don Pasquale, Norina drops a love-letter conveniently near for detection. From its contents, he concludes that she is unfaithful into the bargain and so orders her out of his sight.

Malatesta relents on viewing his abject distress. He reveals the true situation and advises Don Pasquale to let Norina go as he is not really married to her. Don Pasquale's delight at his escape is so great that he finds it easy to forgive Malatesta for his deception and his consent to the union of Norina and Ernesto is crowned with his blessing.

The opera abounds with melodious numbers but the world-wide favorite is the serenade. "Com' e' gentil," sung in the last act by Ernesto.

THE BOHEMIAN GIRL

"The Bohemian Girl," an opera in three acts, is the composition of Michael William Balfe, with words by Bunn founded on the ballet "The Gypsy." It was produced at Drury Lane, London, Nov. 27, 1843.

CHARACTERS.

Count Arnheim, Governor of Presburg.
Thaddeus, a proscribed Pole.
Florestein, nephew of the Count.
Devilshoof, Chief of the Gypsy tribe.
Arline, the Count's daughter.
Buda, her attendant.
Queen of the Gypsies.
Nobles, soldiers, gypsies, retainers, peasants.

The setting of the opera is Austrian. The first act opens upon the homestead of the Count Arnheim. The chase is about to begin and the Count, with his small daughter Arline and nephew Florestein, joins his retainers before the château. As they depart for the sport, Thaddeus rushes in, closely pursued by the Austrian soldiery. Devilshoof and his gypsy band, arriving at this instant, overhear his expression of grief over exile and prevail upon him to join their nomadic band. He straightway brings favor upon himself and his new friends by rescuing Arline from a stag. The Count makes him an honored guest at the

feast but at his refusal to drink the health of the Emperor, the soldiers fall upon him. Devilshoof interferes and is imprisoned in the castle, as a consequence. Thaddeus, finding his welcome vanished, departs, but the unlucky banquet is again interrupted by the discovery that the gypsy has escaped and for revenge has taken with him the daughter of the host.

An interval of twelve years elapses between the first and second acts. Count Arnheim never has found a trace of Arline and mourns her as dead. The action opens in the gypsy camp which has been pitched near Presburg. It is evening and Arline, asleep in the tent of the gypsy Queen, is watched over by Thaddeus. The gypsies are bent upon their usual nocturnal raid. Florestein, who is returning intoxicated from a revel, proves the victim and is relieved of his valuables, among them a diamond-set medallion which Devilshoof carries off. The Queen of the gypsies appears and demands the restitution of everything but the medallion is for the time being beyond recovery. Meanwhile, in the tent, Arline has awakened and Thaddeus declares his love for her and finds it is returned. He points to the scar upon her arm and tells her the story of her rescue from the stag but does not disclose the secret of her birth. The Queen, who is in love with Thaddeus, at first displays her jealousy but afterwards concludes to appear to favor the affair, in order to secure her vengeance. The scene shifts to the city streets, where a fair is in progress. The gypsies are flocking thither. Florestein, attracted by Arline's beauty, insults her and is rebuked in no uncertain fashion. The Queen, as if in approval, hangs the medallion about the girl's neck and the angry Florestein, seeing it there a moment later, has her arrested for theft. The final scene of the act is devoted to the trial of Arline, which Count Arnheim conducts. In its progress, he notices the scar upon the girl's arm. He asks its cause and she recounts the story which Thaddeus has told her, thus establishing her identity.

The last act played in the salon of Count Arnheim finds Arline in her old position as daughter of the house and pursued by the dissolute Florestein, whose unwelcome attentions only endear to her the memory of Thaddeus. Through the offices of the ever-faithful Devilshoof, the lovers meet and renew their vows. Thaddeus conceals himself as visitors enter to be presented to the reinstated young Countess but the gypsy Queen has followed him to the castle and discovers him to the assemblage. He is ordered to leave but Arline announces her resolve to go with him. Her father relents on learning of the young Pole's distinguished birth and consents to their union. The Queen of the gypsies resolves upon a desperate move and orders one of her people to shoot Thaddeus, but Devilshoof, by a swift movement, changes the course of the bullet to her own heart.

This famous ballad opera, which scored an instant success, has a permanent hold on public affection, for its story is prettily romantic and is attractively told, while its music is so tuneful that it has endeared itself to melody lovers the world over. It is by far the best known of Balfe's works.

Among the songs which countless thousands still delight in hearing and singing are Count Arnheim's solo, "A Soldier's Life;" "'Tis sad to leave your fatherland," a pathetic number sung by Thaddeus; the recurring gypsy chorus, "In the gypsy's life you read;" the fervent prayer, "Thou who in might supreme;" Arline's song, "I dreamed that I dwelt in marble halls;" the duet for Thaddeus and Arline, "The secret of her birth;" Arline's song at the fair to the accompaniment of castanets, "Come with the gypsy bride;" "From the valleys and hills," sung by Arline, the Queen, Thaddeus and Devilshoof; the Count's song, "The Heart bowed down;" the ensemble, "Praised be the will of heaven;" Thaddeus' song, "Then You'll remember Me" and, in the finale, his number, "When the fair land of Poland."

ERNANI

"Ernani," a grand opera in four acts with music by Giuseppe Verdi and words by Piave, taken from Victor Hugo's "Hernani," was first produced at the Teatro Fenice, Venice, March 9, 1844. "Ernani" encountered various difficulties. The police interfered before the first performance, absolutely prohibiting a conspiracy on the stage; the feelings of one Count Mocenigo, an influential person, were wrought upon by the "disgraceful" blowing of the horn in the last act; and Hugo objected to the use of his drama. Everyone eventually was mollified, however, and "Ernani's" success was so pronounced that it was produced on fifteen different stages in nine months.

CHARACTERS.

Don Carlos, King of Spain.
Don Ruy Gomez de Silva, a grandee of Spain.
Ernani, a bandit chief.
Don Ricardo, an esquire of the King.
Jago, an esquire of Don Silva.
Elvira, betrothed to Don Silva.
Giovanna, in attendance upon her.
Chorus of mountaineers and bandits, followers of Don Silva, ladies of Elvira, followers of the King, Spanish and German nobles and ladies, electors and pages.

The scene is laid in Aragon and the time of the story is 1519. Elvira is a Spanish lady of rank, with

whom three men of importance are in love. One of these is her fiancé, the aged grandee, Don Gomez de Silva; the second is none other than the King of Spain; while the third, whose love she returns, is Ernani the bandit, in reality the scion of a noble house. As her wedding approaches, Ernani plans to carry her off. Don Carlos also forces his way into her apartment and, having told her of his passion, tries to abduct her. Her cries summon Ernani who rescues her and defies the King. Silva also vows to avenge the insult but when he learns that his enemy is the King, he meekly sues for pardon. The wedding-day of Elvira and Silva arrives and Ernani entering, disguised as a pilgrim, believes that the lady has been false to him. He throws off his mask and demands that he be given up to the King but Silva refuses to betray a guest. However, when Silva discovers that his bride is attached to Ernani, he vows vengeance upon him. In the meantime, Don Carlos takes Elvira away as hostage and Silva challenges the bandit to a duel. The latter refuses to fight with him but discloses the King's perfidy and offers to aid him in the pursuit of vengeance. He goes so far as to pledge his life to Silva, promising to give it up whenever Silva shall blow the signal upon his horn.

The two join with other nobles in a conspiracy against the King, the meeting being held in the catacombs in Aquisgrana. The King is present, though concealed, and overhears the arrangements for his death. Suddenly he appears among them and orders them to the block. Ernani, as a duke, even though proscribed, demands the right to die with the other nobles but the King ultimately pardons them all and consents to the union of Ernani and Elvira. The lovers are not destined for happiness, however, for on their wedding-eve, Silva blows the fatal signal and, true to his promise, the bridegroom kills himself.

"Ernani" is vigorous, dramatic and full of color. Its concerted numbers are especially admirable and the opera, although one of Verdi's earliest creations, discloses

unmistakably his musical individuality. It was one of the works which served firmly to establish his position as one of the world's master composers of opera.

Especially admirable in the score are the chorus of banditti and mountaineers, which opens the opera, "Allegri, beviami" ("Merrily, Let's be drinking"); Ernani's aria, "Come rugiada al cespite" ("Just as the dew to parched earth"); Elvira's aria, "Ernani, involami" ("Ernani, ah come to me"), one of Verdi's most beautiful efforts; Silva's bass solo, "Infelice! e tuo credevi" ("Unhappy one! thou didst believe"); the conspiracy chorus; the great septet and chorus, "O Sommo Carlo," most familiar under the title "Crowned with the tempest;" and the duet of Ernani and Elvira in the last act, "Cessaro i Suoni" ("Now cease the sounds").

STRADELLA

"Stradella," a romantic opera in three acts, with music by Friedrich von Flotow and words after the French by W. Friedrich, is founded on the story of a semi-historical character, Alessandro Stradella, the singer. It was first produced as a lyric drama at the Palais Royal Théâtre, Paris, in 1837, but was rewritten and presented in Hamburg, Dec. 30, 1844, in its present form and under the title "Alessandro Stradella."

CHARACTERS.

Stradella, a celebrated Venetian singer.
Leonora, ward of Bassi.
Signor Bassi, a wealthy citizen.
Barbarino, Malvolio, } assassins hired by Bassi.
Pupils, maskers and peasants.
The time of the opera is 1658, A. D.

Stradella, the singer, falls in love with Leonora, the ward of Bassi, who himself has planned to espouse her. During the Venetian carnival, Stradella and Leonora evade her guardian and fly to Rome to be married. Bassi, whose methods are to the point, hires Malvolio and Barbarino to trace them to their retreat, where Stradella is to be murdered, and his bride brought back to Venice. The assassins disguise themselves as pilgrims bent on business of the soul and easily gain a refuge in Stradella's house, even finding a

place at the wedding-feast. They are so touched, however, by their host's marvelous singing, that their errand grows distasteful and they hesitate in their purpose.

Bassi comes in person to see that his work is well done. He upbraids his hirelings for their weakness and, by many times increasing the reward, exacts another promise from them to dispose of his enemy. Bassi and his men conceal themselves, ready to rush out upon their victim, but again Stradella's lovely voice thwarts their purpose. They hear him rehearse a hymn to the Virgin, which he is to sing in public on the morrow, a performance so exquisite and moving that they throw away their daggers and, falling at his feet, confess all and beg henceforth to be called his friends. Even Bassi is repentant and craves forgiveness, which Stradella freely gives to them all.

It has frequently been said in criticism that Flotow wrote too palpably for effect but it cannot be denied by his detractors that many of the melodies of "Stradella" have more real sentiment than is usual with contemporaneous compositions.

Among admired selections from the first act of the opera are Stradella's serenade, "List, lady, List! while true love singeth" and the animated carnival chorus. In Act II occur Leonora's bridal song "Be witness to my young heart's dreaming;" the drinking duet of the bravos; the terzetto, sung by the hesitating assassins, "Tell me now, friend Barbarino," and Stradella's lovely hymn to the Virgin, "Virgin Mary; ever divinely," which now is sung to the words, "Pity, O Savior."

TANNHAUSER

"Tannhäuser," or "The Singer's Contest at the Wartburg," a grand romantic opera in three acts with text and music by Richard Wagner, was first presented at the Royal Opera, Dresden, Oct. 20, 1845.

CHARACTERS.

Hermann, Landgrave of Thuringia.
Tannhäuser.
Wolfram von Eschenbach.
Walter von der Vogelweide.
Biterolf.
Heinrich der Schreiber.
Reimar von Zweter.
} minstrels.
Elisabeth, niece of the Landgrave.
Venus.
A young herdsman.
The Thuringian nobility.
Ladies, pages, old and young pilgrims, sirens, naiads, nymphs and bacchantes.

Holda, the Teutonic Venus, makes her abode in a cavern in the mountain Hörselberg or Venusberg, where, surrounded by her train, the goddess holds her voluptuous court. She dwells thus near the haunts of men to be better able to lure them into slavery. Among her victims is Tannhäuser, one of the most famous of the Thuringian

minstrels, who has left the world above to bask in the fatal beauty of the goddess and to enjoy the lustful pleasures of her kingdom. We are afforded in the opera a glimpse of the outer fairness of this sensual monarchy. We see the grotto extending to interminable distances and bathed in rosy light. We behold the form of Venus stretched upon a couch, while Tannhäuser reclines beside her, his head reposing in her lap. Lovers idle languidly, half tired of caresses; nymphs sway to voluptuous music; a procession of bacchantes reels through a drunken dance; by the lake are seen the gleaming figures of bathing naiads and from its distant surface floats the invitation of the sirens.

Amid such seductive scenes has the straying minstrel dwelt for many months. But the soul-destroying pleasures afforded by the high priestess of love have not yet brought forgetfulness and Tannhäuser now remembers the life in the outer world with its simple but wholesome duties and pleasures. Especially does he recall the fairest and gentlest of maidens, who once thrilled to his songs in the musical tournament, — the Princess Elisabeth, niece of the Landgrave.

At the beginning of the action, a longing to return to his own world has awakened in the breast of Tannhäuser. Venus, vexed and disappointed to find her influence waning, breaks into impassioned arguments to prove his folly. But the man's human heart speaks conclusively:

> Alas, 'tis but the gods supernal
> Find joy and bliss in love eternal;
> My heart longs not alone for pleasure,
> Of grief, too, it must have its measure.

At last Venus overwhelms her dissatisfied guest with maledictions and hints that he already has remained too long with her to hope for salvation.

"I shall be saved by the Virgin's grace," he exclaims and at the sound of the holy name which has not crossed his lips for a year, Venus and her kingdom disappear.

Tannhäuser finds himself in a quiet green valley near the Castle of the Wartburg, with the blue sky of heaven above him. There is a wayside shrine near by and, in place of bacchanal revels, there comes to his ears the tinkle of the bells of cows and the voice of a herdsman singing on a knoll. He hears in the distance the notes of a hymn issuing from the lips of a party of pilgrims as they move along the mountain path on their way to Rome. The vocal expression of their simple faith awakens in Tannhäuser a sincere desire for repentance and forgiveness.

He sinks to his knees before the shrine and is discovered there by a hunting party, which includes the Landgrave and the minstrels, Wolfram von Eschenbach being among the latter. They urge their old comrade to return to the Wartburg. Feeling himself now alien and oppressed by a sense of remorse, he refuses, until the noble Wolfram, who himself loves Elisabeth, speaks her name and tells him that since his disappearance she has grown wan and has sought only seclusion. Tannhäuser, deeply moved, embraces his whilom associates and moves on with them to the Wartburg, led by the thought of again seeing Elisabeth.

The second act takes place in the hall of the minstrels in the Wartburg, whose threshold Elisabeth, who has learned of Tannhäuser's return, crosses now for the first time in many months. Wolfram and Tannhäuser enter and Tannhäuser falls at the feet of the agitated princess, who tells him that he should not kneel in a hall which as a singer is his kingdom by right. So pure is her mind and spirit that the possibility that he can be touched with dishonor does not occur to her and she gladly exchanges with him a confession of love, while Wolfram in the background watches what can but mean the death of his own hopes. The knights and ladies assemble and the Landgrave announces as the theme of the song contest, "The nature and power of Love." He hints that the hand of the Princess Elisabeth shall be the prize, for he has fathomed

her heart and remembers Tannhäuser's former supremacy as a singer.

Wolfram's name is drawn first and he sings of a chaste ideal as pure as crystalline waters, an ideal which he is content to worship from afar, lifting his eyes to it as to a star. Walter von der Vogelweide voices his poetical conviction that the crystal fountain's sacred treasure is spiritual bliss rather than lawless pleasure. But Tannhäuser, as if again under the spell of Venus and mindful only of the voluptuous joys of unholy love, scoffs at their pale ideals in impassioned terms and even boldly recommends the delights of Venus' abode. Expressions of horror are heard on every hand and women hastily rush from the hall. As the knights press upon Tannhäuser with drawn swords, Elisabeth, who has remained behind, springs forward and begs that he be not forever doomed to hell but that he be allowed time to live and repent. Touched by her pleading, his accusers draw back. The sensual madness of Tannhäuser slips from him like a besmirched garment and he falls prostrate. The Landgrave advises him to seek grace in the Eternal City and, as the song of a party of young pilgrims floats up from the valley, the disgraced and repentant singer hastens to join them.

A weary stretch of time has elapsed before the third and last act, the scene of which is again the peaceful valley overlooked by the stately towers of the Wartburg. Countless hours have been spent by the saintly Elisabeth praying before the wayside shrine for Tannhäuser's salvation and safe return, the devoted Wolfram watching over her from a distance. They are discovered there when the curtain rises. There steals upon their ears the chant of returning pilgrims rejoicing in their home-coming. Elisabeth, in an agony of suspense, scans the procession of devotees for a glimpse of Tannhäuser. He is not among those who have come back from Rome!

As the song dies away and the sun goes down, she turns again to the shrine. With all desire for earth ban-

ished by Tannhäuser's failure to return, she prays to the Virgin for death and, feeling that its wing already has brushed her cheek, she sadly declines the proffered escort of Wolfram, bids him farewell in pathetic silence and walks slowly homeward. Wolfram, having watched until she has disappeared, seats himself at the foot of the hill and, taking his harp, sings of his love to the evening star. The shades of night settle deeper and deeper and Tannhäuser, clad in tattered pilgrim's garments and leaning dejectedly upon his staff, makes a weary progress up the mountain path. Wolfram recognizes him with difficulty but, when questioned, Tannhäuser tells of a fruitless pilgrimage to Rome. Upheld by the thought of Elisabeth and her faith, he voluntarily bore the severest penance; walked on thorns and stones with bleeding feet; refused to quench his thirst in days of raging heat and stretched his weary limbs in snow and ice; leaving all comforts for those who were less sin-burdened. But when, the journey accomplished, he implored pardon of God's Viceroy, he was told that there was no more hope of redemption for him than there was that the staff in the Pope's hand would ever again grow fresh and green. Since earth and heaven hold no promise for him, he thinks of Venus' parting invitation to return, and resolves to accept it. As he makes this declaration, a rosy mist appears, through which gleam the forms of dancing nymphs and, as they float aside, Venus is disclosed, lying upon her couch. Tannhäuser is about to yield to her allurement when the faithful Wolfram again utters the name of Elisabeth and Venus and her attendants vanish, baffled.

The sound of a funeral bell is heard from the Wartburg and, as the morning breaks, the bier upon which lies the body of Elisabeth is borne slowly down the hill. Calling upon her soul to plead for him to heaven, Tannhäuser sinks lifeless to the ground. As the rising sun bathes the valley in light, a party of young pilgrims appear bearing the Pope's staff, budded and leaved in green, a symbol of Tannhäuser's redemption.

Although "Tannhäuser" was not written until many years later, its seed was sown in the mind of Wagner when he was but a lad. At that sentimental period when ambitions and ideals were beginning to take form in his great mind; when the figure of Weber, passing the house, was watched by the boy with "something akin to religious awe;" when his musical instruction at the hands of Gottlieb Muller had come to grief and he had begun to doubt his own musical aptitude — then it was that he took refuge in libraries and, browsing therein, met many of the stories and legends which he developed in his maturity. He found in the novels of Hoffmann the story of the Mastersingers of Nuremberg and in the verses of Ludwig Tieck, the legend of Tannhäuser. Of this legend, which is well suited to dramatic purposes, Wagner made a successful modernization. The sketch was drawn up by him in 1842, during a stay in the Bohemian mountains and was completed three years later.

In this work, Wagner evinces his tendency to shake off Italian conventionality. Among its distinguishing features is the association of a certain instrument or class of instruments with one of the characters, as the wood winds with Elisabeth, a method employed before by Gluck and others. While the music is less strongly individualized than is that of his later works, it is, nevertheless, unmistakably "Wagnerian."

The later employment of representative themes (leitmotifs) is indicated and the remarkable ability to characterize clearly in music the different personages in the drama is already finely in evidence. The story is one which can never grow old for it has a deep human interest and in it as ever, Wagner's active and massive intellect makes it apparently impossible for him to conceive of a story without some underlying significance. Venus is not merely a beautiful woman but represents a power antagonistic to Christianity, while the ethical idea which imbues

"Tannhäuser," as it does those other dramas of Wagner's which are based on mythical tales, is that salvation comes to humanity through the love of woman and through her glory in self-sacrifice.

The reception of "Tannhäuser" was, in the main, unenthusiastic. While an occasional hearer found in it something more than promise, the majority called its music ugly and critical shoulders were shrugged even over the song of the "Evening Star," which nowadays is regarded as essentially Italian and distinctly "unWagnerian" in its outspoken melodiousness. The overture to "Tannhäuser" is now one of the most generally known and widely admired numbers in the entire orchestral repertory and is regarded by layman and musician alike as one of Wagner's master achievements. The so-called "Parisian Bacchanale," which was composed for the presentation of the opera in Paris, an event which resulted in a disgraceful exhibition of ill will by certain influential parties in Paris, is an elaboration of the music of the Venusberg scene. It is followed by an impassioned duet for Tannhäuser and Venus. There comes the change to the valley of the Wartburg and the shepherd is heard singing his roundelay to Spring; the pilgrim's chorus is chanted and there is an elaborate ensemble for men's voices when the Landgrave and the singers persuade Tannhäuser to rejoin them. Elisabeth's greeting to the hall of song begins the second act. It is one of the selections beloved by concert sopranos. The duet for Tannhäuser and Elisabeth which follows is of exceptional beauty and the song of Wolfram at the commencement of the tournament, as well as the great finale of the act are among the finest pages in the score. The "Prayer" of Elisabeth, the "Evening Star" romanza for Wolfram and the long and dramatic "Recital" for Tannhäuser form the chief musical incidents of the third act, which is preceded by an orchestral introduction descriptive of the pilgrimage and condemnation of Tannhäuser.

ALBERT RAYMOND ALVAREZ,

In Title Role of Le Prophète.

French operatic tenor. A man of splendid physique and a very fine actor. Born at Bordeaux in 1860. Began his musical studies when very young. At the age of eighteen entered the army as musical conductor. After five years he gave up his military career and went to Paris to study music. Made great progress at the Conservatory, shortly making his debut at the Royal Opera in Ghent and his first appearance in Paris in 1892, at the Grand Opera, as Faust. He made successful tours in Spain, Russia and England, and in 1898-1899 visited the United States. His repertoire includes forty-five operas, in eleven of which he created the principal parts. He has, perhaps, been most successful in Romeo and Juliet, Aida, and Le Prophète.

MARITANA

"Maritana," an opera in three acts, with text by Fitzball, founded upon the romance of "Don Cæsar de Bazan" and with music by William Vincent Wallace, was produced at Drury Lane, London, Nov. 15, 1845.

CHARACTERS.

Charles II., King of Spain.
Don José de Santarem, his minister.
Don Cæsar de Bazan.
Marquis de Montefiori.
Lazarillo.
Alcalde.
Captain of Guards.
Maritana, a Gypsy.
Marchioness de Montefiori.
Nobles, alguazils, soldiers, men-at-arms, populace, gypsies.
The scene is laid in Madrid.

Maritana is a beautiful Gypsy girl with a charming voice who, when singing in the public square in Madrid, succeeds in captivating the gay King Charles, who is in the crowd in disguise. He gives the maid a piece of gold of much value and hastens away but not before the keen eyes of his minister, Don José, have discovered his identity. To further certain designs of his own in respect to the neglected Queen, Don José resolves to assist the King in this evidently

desired amour. When Maritana offers to read the minister's palm, he says he will tell her fortune instead and paints for her a career in which such splendors as a palace and a prince for a husband are included. As Maritana is ambitious, she is delighted beyond measure.

In the meantime, Don Cæsar de Bazan comes striding out of a humble tavern, a bit uncertainly it is true, for he is not averse to wine as well as the other loves of a good fellow. In spite of the shabbiness of his attire, his bearing is that of a gentleman. Don José, who is an old acquaintance, is surprised to see him so down at the heel. When the minister speaks of the absence of his one-time numerous followers, Bazan returns that he has them yet but that they are all creditors. His misfortunes have not embittered him, however, and his first impulse is, as ever, toward generosity. So when the poor youth Lazarillo, who has been trying to make away with himself, appears, he defends him against his oppressors in spite of the fact that he knows dueling in Holy Week is punishable by hanging. For this, he is arrested and cast into prison.

In the second act, we find Don Cæsar in prison with the faithful Lazarillo watching over him. He wakes to find that only two hours of life remain but not even this can dim his gaiety and courage. He playfully asks the boy how he would spend them had he but two hours to live and, when Lazarillo timidly suggests sending for a priest and confessing his sins, Don Cæsar laughs and says it could never be done in two hours. Don José comes with proffers of friendship and proposes to give him his one wish, a soldier's death, if he will consent to be married. Don Cæsar quite willing, assumes the bridal apparel provided and is soon the husband of a heavily veiled lady. Previous to this, however, Lazarillo has brought in a paper which Don José, discovering it to be the king's pardon, intercepts. After the bride has gone and while Don Cæsar is feasting with his executioners, Lazarillo extracts the bullets from the

arquebuses. When they are discharged, Don Cæsar feigns death and later on walks away unhurt.

The scene changes to the salon in the palace of the Marquis and Marchioness of Montefiori, where Don José brings Maritana, who fancies she has been married to the King. He reminds them of past obligations, requests them to recognize in her a long-lost niece and to introduce her as such. Maritana is presented to the King, who is very attentive, for Don José has promised to insure their meeting at an appointed hour. Maritana is deeply dejected not to find in him the dashing Don Cæsar. Soon, however, this latter gentleman arrives safe and sound, much to the amazement of Don José, and demands his wife. The intriguer brings forth the old Marchioness and Don Cæsar is so disappointed that he agrees with alacrity to sign a paper relinquishing her and has the pen in his hand when he hears Maritana's voice and declares that it was with her that he knelt at the altar. The act ends with his arrest.

In the third act, Maritana is discovered a prisoner in a magnificent villa of the King. She realizes that she is the victim of a plot and in her purity persistently repulses all the royal advances, although Don José still hopes to see his heinous plans succeed. Here Don Cæsar, seeking his bride, comes only to find the king there before him. The interview is most amusing, for in his confusion, Charles declares that he is Don Cæsar de Bazan and his vis-à-vis returns that he himself is then the king of Spain. For the first time Don Cæsar learns that he has been pardoned and, while the king is absent for a few moments, he and Maritana find that their love is mutual. Don José's treachery and his intended insult to the Queen are discovered by Don Cæsar, beneath whose sword he falls. In gratitude, the King makes him governor of Valencia, a locality especially desirable because it is distant enough to be beyond the easy access of creditors.

This delightfully humorous and melodious opera contains many popular ballads, among them being, in the first

act, Maritana's song, "It was a Knight" and her lovely romanza, "'Tis the harp in the air;" the duet of Maritana and Don José "Of fairy wand had I the power;" Don Cæsar's merry drinking song, "All the world over;" the chorus, "Pretty Gitana, tell us what the fates decree" and spirited finale ensemble.

In the second act are Lazarillo's song over Don Cæsar sleeping, "Alas, those chimes so sweetly stealing;" Don Cæsar's stirring song, "Yes, let me like a soldier fall;" the King's aria, "The Mariner in his barque" and the finale, "What Mystery." In the third act occurs that much-loved song by Maritana, "Scenes that are the brightest;" the duet of Don Cæsar and the King, when they meet each under the other's name; "Holy Mother, guide his footsteps" sung by Maritana and Don Cæsar's tender song, "There is a flower."

MARTHA

"Martha," or "The Market at Richmond," a comic opera in four acts with music by Friedrich von Flotow and libretto by St. George and Friedrich, was first presented at Vienna, Nov. 25, 1847. It is an elaboration of "Lady Henrietta, or the Servant of Greenwich;" a ballet-pantomime, with text by St. George and music by Flotow, Burgmuller and Deldevez, which was suggested by an actual incident and was presented in Paris in 1844.

CHARACTERS.

Lady Henrietta Durham, disguised as Martha, a peasant maid.
Nancy, her attendant, disguised as Julia.
Lionel, Plunkett, } two young farmers.
Lord Tristan, an elderly cousin of Lady Henrietta.
Courtiers, pages, hunters, farmers, servants.

The scene of the opera is laid in England and the time is set variously, in the German, French and Italian versions, although usually the period is that of Queen Anne. The story concerns the lark of a young woman who, like many before and since her time, has for the moment grown tired of being a great lady. The lark, it may be added, has momentous consequences. The heroine is Lady Henrietta, who with her companion Nancy, disguise themselves as

servant-maids and, calling themselves Martha and Julia, go to the fair at Richmond, accompanied by Henrietta's cousin and admirer, Sir Tristan, who it is scarcely necessary to state does not lend his approval to the escapade. To the fair come also Plunkett, a squire, and Lionel, his foster-brother, whose appearance and bearing for one of his station are unaccountably distinguished. The fair combines the features of an employment agency with its other attractions and "Martha" and "Julia" join the peasants who are there to secure positions. On account of their beauty, they experience little difficulty in being hired and before they realize it the sheriff has bound them to Plunkett and Lionel for a year's service, the contract being clinched with the payment of earnest-money by the men.

The adventure is becoming rather serious to the girls, who are carried off by their new masters under the very nose and against the protestations of the horrified "John," as Sir Tristan has called himself. They find themselves at the farmhouse and the thrifty Plunkett sets them at once to work. But they do not even know how to spin. Their employers display patience really wonderful under the circumstances and set to work to show them. Plunkett seems to enjoy the office of instructor to the pretty Julia and, when she throws over her wheel and runs away in a pet, he follows her. This leaves Martha alone with Lionel, who is already head over ears in love with her, and is quite ready to confess it. She finds him much to her liking in every way except station. However, she will only laugh, while he is in deep despair. Finally, the maids are directed to their sleeping apartment from which, aided by Sir Tristan, who has followed them, they escape and are carried away in his coach.

The third act takes place at a court hunt and Lionel and Plunkett recognize their runaway servants among the ladies. Plunkett tries to seize Nancy but is prevented. Lionel snatches an interview with Lady Henrietta, whose image he has not been able to erase from his heart. While

miserable at the apparent hopelessness of his suit, he finally thinks of a ring in his possession, which he has been told to present to the queen if ever in trouble, and which he hopes may prove a clue to his parentage, of which, by the way, he is ignorant. It is conveyed to the queen for him and the jewel proves indisputably that he is the heir to the late Earl of Derby who has left a rich estate.

The last act is devoted to the settlement of matters to everybody's satisfaction. Lady Henrietta, who has long been in love with Lionel, tries to make amends for past coyness, while Plunkett triumphantly carries off Nancy.

"Martha" is one of the most popular of all light operas and its manifold presentations have but increased the favor it always has enjoyed. Nearly all the numbers in "Martha" have for years been household favorites and to name them would be to list nearly every solo and ensemble in the score. High in especial favor, however, stand the familiar ballad, "'Tis the last rose of Summer," which Flotow interpolated in the scene preceding Lionel's love-avowal to Martha; the captivating "Spinning Wheel Quartet," a number which for merriment and taking melodiousness has few equals; the beautiful "Good-Night" quartet; Plunkett's drinking song in praise of porter; Lionel's universally known romanza, "Like a Dream Bright and Fair" ("M' appari"); the soprano solo, "Here, at least, in tranquil silence" and the concerted finale of the second act.

"Martha" has always been popular with the theater-going public, rather than with music lovers. When Patti was the prima donna of the Academy of Music of New York, "Martha" was performed to celebrate the twenty-fifth anniversary of her first appearance there. Of this presentation Krehbiel says, "It was performed in a manner wholly commonplace in all respects except as to the titular roles, in which Mme. Patti appeared as a matter of course." However, it was after this performance that the street scene of which we have so often read oc-

curred. The great Patti was followed by her admirers, in truth but hired choristers, who carried torches, shouted her praises, and then as a climax unhitched the horses from her carriage, and taking their places, dragged it through the streets to her hotel, midst wild rejoicings. Patti, when giving concert programs, frequently sang fragments from this opera, which she had already made famous in this country. Miss Marie Van Zandt, the American-born singer, frequently appeared as Martha. Emma Abbot will perhaps always be remembered for her rendition of "The Last Rose of Summer" in her role as Martha. So in spite of the criticisms piled upon this opera, it has always proven popular in America, and managers have frequently substituted it for heavier and perhaps worthier performances when they were in need of financial support.

THE MERRY WIVES OF WINDSOR

"The Merry Wives of Windsor" is a comic opera in three acts, its score by Otto Nicolai and its text by H. S. Mosenthal. It was first presented in Berlin, March 9, 1849.

CHARACTERS.

Mrs. Ford
Mrs. Page
Anne Page
Fenton
Mr. Ford
Mr. Page
Slender
Dr. Caius
A servant
Sir John Falstaff.
Citizens of Windsor, mythological maskers, servants.

The story is too similar to that of Verdi's opera, "Falstaff," to need long description. Mrs. Ford and Mrs. Page, two ladies of Windsor, simultaneously receive love-letters from Sir John Falstaff, a gentleman of remarkable girth. They plot together to play a practical joke on him, which shall make him regret his folly. Mrs. Ford summons Falstaff to her house and Mrs. Page writes her husband an anonymous letter warning him of what is going on in his absence. In consequence, Ford comes suddenly upon the scene and knocks at the door. The two women, apparently

in great terror, tumble the huge fellow into a basket designed to hold the family washing and bury him under soiled clothing from which, with comical effect, he occasionally emerges for some amorous expression. The servants are summoned to carry out the basket and throw it in the water. Ford, finding the house empty, is ashamed of his suspicions and his wife is so hurt by his injustice that she faints with great effect. In an earlier scene in the act, Page is besieged by three suitors for the hand of his daughter Anne. They are the rich but stupid Slender whom Page favors; Dr. Caius, the celebrated French physician, his wife's choice; the penniless Fenton, whom the maiden herself desires.

Act II passes at the Garter Inn at Windsor. Falstaff enters in great excitement, disheveled and covered with mud and possessed of a mighty thirst for wine. He fancies the sad affair the result of an accident and, when a note comes from Mrs. Ford, telling him when her husband will be away with a hunting party, he readily accepts the bait and reveals everything to Ford, who comes disguised as Brook to the Inn. In consequence, that injured gentleman again arrives inopportunely and the buck-basket is again suggested by the ladies, but the Fat Knight demurs and this time is hastily dressed in feminine attire. Ford takes him for an old mischief-making fortune-teller and gives him a sound beating.

Several scenes are devoted to Anne's lovers, who hide in bushes around the house and vow to slay each other. Fenton alone has an interview and is happy.

Act III takes place in Ford's house. The matter has been explained satisfactorily to its master, and the "merry husbands" now take a hand in a plot to further punish Falstaff. Accordingly, Mrs. Ford arranges a midnight meeting with him at Herne's Oak in Windsor Park, where he is to come as Herne the Hunter. Both Mrs. Ford and Mrs. Page are at the rendezvous and he gallantly makes love to both at the same time. Ford, disguised as the real

Herne, falls upon him for imitating him and calls upon all the assembled wasps and hornets to sting him to repentance. The terrified Falstaff confesses all and begs for pardon. When the throng unmask, he recognizes the Ford and Page families and all their neighbors.

Earlier in the day, Mrs. Page has whispered instructions to her daughter to be dressed as a pink fairy in which guise Dr. Caius will take her to the forest chapel to be married. Her father has drawn her aside, and told her to dress as a green fairy and Slender will go through the same proceeding. The sly Anne sends a pink dress to Caius, and a green one to Slender, and the two find to their horror that they have married each other. In the meantime, Anne as a white fairy and Fenton as Oberon have had performed the ceremony so long desired by them.

Nicolai's work is a capital adaptation of Shakespeare's mirth-provoking play. It is full of spontaneous good humor and captivating melody. Its orchestration is admirable. It has long been one of the most popular of comic operas but its composer was not to know of the success destined for it, as he died of apoplexy a short time after the score was finished.

Among the portions of the work that deservedly have found admiration are the delightful overture, which is a universal favorite; the comparing of the love-letters by Mesdames Ford and Page; Mrs. Ford's soliloquy, "Come now and aid me, thou woman's treach'ry," ending with the aria, "What would be life then?" the drinking song of Falstaff and his followers at the Tavern; Fenton's serenade, "Sweetly sings the nightingale;" the trio of Falstaff and the Merry Wives, "The Bell has pealed the Midnight chime" and the duet of Anne and Fenton, "Now tranquil nature lies in deep repose."

LE PROPHETE

"Le Prophète," or "The Prophet," is a grand opera in five acts, the music by Giacomo Meyerbeer and the text by Scribe. It was first presented in Paris, April 16, 1849. Meyerbeer bestowed the greatest care upon its creation, working upon it intermittently for thirteen years.

CHARACTERS.

John of Leyden, the Prophet, chosen leader of the Anabaptists.
Bertha, his sweetheart.
Fides, mother of John of Leyden.
Count Oberthal, ruler of the domain about Dordrecht.
Zacarie, Gione, Mathisen, } three Anabaptist preachers.
Nobles, citizens, peasants, soldiers, prisoners.

The scene of the opera is laid in Holland and Germany in 1543, at the time of the Anabaptist uprising and has for its hero the historical character, John of Leyden. The first act opens in Dordrecht, where Fides, mother of John of Leyden, keeps an inn and where is located the castle of the Count of Oberthal. Bertha, a beautiful peasant girl, has just been betrothed to John of Leyden but it is necessary to gain the permission of the Count before the union may be consummated. Fides and the lovers seek the nobleman's presence but he is so charmed with the girl's

loveliness that he refuses his sanction and claims her for himself, taking her and Fides prisoner.

Meantime, the Anabaptists from Westphalia arrive for the purpose of stirring the people to an insurrection against their rulers. Having spread abroad their false promises, they repair to the hostelry of John of Leyden. They perceive in him a wonderful resemblance to the portrait of David which hangs in the cathedral. John speaks in words of prophecy and his deeply religious bearing convinces them that he will suit their needs as a nominal head. They offer to make him ruler but this affects him little and he assures his tempters that the heart of Bertha is the only kingdom he craves. As they depart, the girl, who has escaped the Count's vigilance, rushes in to ask protection of her lover. He helps her to conceal herself but the Count follows with Fides and threatens to kill the mother unless the sweetheart is delivered to him. To save his mother, John complies. The Anabaptists coming again to renew their entreaties, he this time submits, hoping that his new power will enable him to crush Oberthal and, without his mother's knowledge, he is carried forth as their Prophet-King.

The scene now shifts to the Anabaptist camp overlooking Münster, which is in a state of siege. Count Oberthal is brought in a captive and when one of the Anabaptists recognizes him and is about to kill him, John of Leyden interferes. Finding that Bertha has escaped and is now in Münster, John plans to take the city and he and the Anabaptists march upon it, his conscience troubling him, however, at the thirst for blood displayed by his followers.

The next act takes place in the city after its capture. Fides and Bertha, from the blood-stained clothes left to deceive them, believe that John is dead, and that this new, great Prophet whom they never have seen has been the cause of his death. In the cathedral where the Prophet is to be crowned with great ceremony, Fides recognizes this mighty one as her son and cries aloud, but John disavows her and tells the fanatics to slay him if she does not confirm

his denial. In her love for him she declares that she has been mistaken. The Anabaptists fall upon her and take her prisoner. Soon the news comes that the emperor is near the gates and, to save themselves, Zacarie, Gione and Mathisen plot to deliver the Prophet into his hands. John, meanwhile, visits his mother in prison and, convinced by her that he is in error, promises to leave the party.

To the dungeon of the castle comes Bertha who knows that the Prophet is within. She has sworn to kill him and is about to set fire to the gunpowder hidden below them. When she sees the Prophet and realizes that he and John of Leyden are the same, she stabs herself and dies cursing him for his perfidy. John resolves to follow her example. He goes to the banqueting-hall of the castle and joins the revelers. The three betraying Anabaptists enter to give him up. Sending his mother away, he fires the gunpowder he has placed beneath the castle and all perish together in the flames, Fides coming back to share their death.

For magnificent pageantry "The Prophet" has few equals. Musically, the work is hardly the equal of its composer's masterpiece "The Huguenots," but so far as opportunities for the display of stage splendor is concerned it is unsurpassed. The Coronation scene gives opportunity for unlimited pomp and show and the final destruction of the castle permits the theatre mechanician to employ his utmost skill and exhaust all his resources for producing startling effects. The music is dramatic and declamatory rather than pronouncedly lyric.

Among the best of the numbers are Bertha's brilliant cavatina, "Il cor nel sen" ("My heart beats joyous"); the trio of Anabaptists, "O, libertade" ("O liberty"); John's solo, "Un impero più soave" ("Oh, there's an empire sweeter"); Fides' famous aria, "O figlio mio" ("Ah, my son"), the gem of the entire opera; the ballet music of the skaters; Fides' song when she is reduced to beggary, "Pieta, pieta" ("O Give, O Give"); the pom-

pous coronation music; the duet for John and Fides and John's drinking song, "Beviam e intorno" ("Let us drink, and pass the cup").

MADAME ERNESTINE SCHUMANN-HEINK,

As Ortrud in Wagner's Lohengrin.

Famous German vocalist, who attained her present notable position on the operatic stage through constant struggle.

She was born in 1861 at Lieben, near Prague, and was very poor in her youth. She has been most successful in grand opera, making her greatest triumphs in the roles of Brangaene in Tristan and Isolde, Erda and Waltraute and the female roles in Wagner's Ring dramas.

She is the mother of eight children and has been married three times. Her last marriage occurred in 1904 when she became the wife of Wm. Rapp, Jr., of Chicago, many years her junior.

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LOHENGRIN

"Lohengrin," a grand opera in three acts, with words and music by Richard Wagner, was first presented in Weimar, Aug. 28, 1850, under the direction of Liszt. It was produced so frequently during the next decade, a period spent by Wagner in exile, that he once remarked, "I shall soon be the only German who has not heard Lohengrin."

Its story is the blending of three legends, but the basic one is that of King Arthur and the Holy Grail.

CHARACTERS.

Lohengrin.
Frederick of Telramund.
King Henry.
Elsa of Brabant.
Ortrud.
Saxons and Thuringian nobles, retainers, trumpeters, maidens.

The scene of the opera is laid in Antwerp in the Tenth Century. Henry I. of Germany, surnamed the Fowler, has come thither to raise an army to send against the Huns, who are on the eve of an invasion. He finds Brabant stirred to its depths by the dreadful news that Elsa, daughter of the late Duke, while strolling in the wood with her younger brother, Godfrey, has murdered him to gain the sovereignty for herself. Telramund, guardian of Elsa

and Godfrey, has previously been rejected by the maiden and is now the husband of Ortrud, daughter of the Prince of Friesland. Upon this marriage, Telramund bases his claim to the dukedom.

The curtain rises upon a meadow scene upon the banks of the River Scheldt, where King Henry is seated under the Oak of Justice, surrounded by his army and his nobles. Telramund retells the story to the king and voices his belief that Elsa has committed the unnatural deed to bestow the dukedom upon an unworthy lover. Thereupon, the king orders that she shall be brought before him at once, to confirm by trial her guilt or innocence.

When she comes, the sweetness and guilessness of her aspect win her instant favor, yet when the king questions her she can only exclaim, "My poor brother!" Finally breaking her silence as if bidden by some unseen power, she sings in terms of wondrous beauty of a splendid knight who will be sent from heaven to be her champion. The people are so impressed by her words and demeanor that they refuse to believe her guilty and the chagrined Telramund declares it is his right to settle the matter by personal encounter if any champion will appear for Elsa. Accordingly, the trumpets are blown and the herald cries, "Who will do battle here on life or death for Elsa of Brabant let him appear!"

Twice does the herald make the cry and there is no response. In her suspense, Elsa drops to her knees in prayer but as the trumpets sound for a third time, the people see approaching a gleaming boat drawn by a white swan and in it standing a beautiful knight, clad in silver armor. As the stranger bids his swan farewell, Elsa recognizes in him, Lohengrin, the knight of her dreams. He offers to appear for her on condition that, if he is successful, she will grant him her hand but that she never will question him as to his name or origin nor seek in any way to discover them. To both of these conditions she gladly agrees.

The struggle is of short duration, for the strength and dexterity of Lohengrin seem more than natural and Telramund is felled at one blow, amid the rejoicing of the people whose hearts are not with him. The Swan Knight spares his life, however, and the Saxon youths lift Elsa and her victor on their shields.

Night has fallen when the curtain rises again. We see Telramund and Ortrud, shorn of their honors, sitting upon the Minster steps and plotting revenge. Telramund is inclined to give up, but Ortrud, like another Lady Macbeth, declares herself unconquered. She tells him that the contest was won with magic arts and that if Elsa may be induced to disobey Lohengrin's injunctions concerning the questioning as to his name and origin, both the strange Knight and Elsa will be at their mercy. While they engage in this discussion, Elsa appears on her balcony, transfigured with happiness, and sings of her love to the evening breezes. Ortrud accosts her with pretended humility and the gentle Elsa, too willing to forgive, hastens down and promises to intercede with the King in her behalf. The real object of the interview has been accomplished, for Ortrud casually but dextrously has succeeded in planting in the girl's mind the seeds of doubt in regard to her bridegroom.

When the day dawns, the heralds announce the marriage of Elsa and the Swan Knight. The nobility assembles at the Minster Gate and the bridal procession begins to issue from the castle. At the church door Ortrud, richly attired and no longer wrapped in humility, pushes aside the bride, claiming precedence over one who does not know even the name and rank of her bridegroom. The King and his attendants and the Swan Knight approach from the palace but scarcely has Lohengrin soothed the agitation of his bride, when Telramund appears upon the steps and openly accuses him of sorcery. All refuse credence to the charge, however, and the procession passes into the church.

The third act takes place on the evening of the same day. Lohengrin and his bride, accompanied by her ladies, are conducted to the bridal chamber to the strains of the Bridal Chorus. The attendants depart and Elsa and Lohengrin are for the first time by themselves. But the doubts sown by the wicked Ortrud have been growing and at last overcome the present joy. No longer able to resist, Elsa gently chides her lord for failing in confidence in her and enforces with caresses her pleas for knowledge of him. He tries to lead her thoughts to other things but her foolish heart is full of the fear that the swan boat will come and bear him away as suddenly as it brought him to her. Finally she fancies she hears it coming, and, as her apprehension grows to frenzy, she puts the fatal question, "Who art thou?"

Before the sorrowing Lohengrin can frame an answer, Telramund and his assassins force their way into the room to take his life but the Swan Knight seizes his sword and kills Telramund with a single thrust.

The last scene takes place on the banks of the Scheldt, where the King and his men are again assembled and where the corpse of Telramund is brought. Hither comes Lohengrin with the pale and drooping Elsa and before the assembly he answers the forbidden question. He has no need to blush for his lineage, for he is no other than the son of Parsifal, the keeper of the Holy Grail, sent from Montsalvat to defend the oppressed. It has been sacredly decreed that he may remain on earth only on condition that his identity be kept unknown.

As he is speaking, the swan bark appears and, bidding a last farewell to the sorrowing Elsa, Lohengrin turns to the river amid the lamentations of the people. Only Ortrud enjoys the moment. Now she taunts Elsa with her lack of faith and confesses that the swan is Godfrey enchanted by her magic arts. As he hears this, Lohengrin kneels in prayer upon the river's bank and the white doves of the Grail are seen hovering over his head. He perceives them

and, rising to his feet, loosens the golden chain which binds the swan to the skiff. The bird dives into the water and in its place rises a young knight clad in silver armor. It is Godfrey, and Elsa is soon clasped in the embrace of her brother. Lohengrin is borne swiftly away in his boat drawn now by the doves, and as he vanishes over the waters of the Scheldt, Elsa sinks lifeless to the ground.

"Lohengrin," with "Tannhäuser," enjoys the greatest popular favor of all the Wagner operas. It was received with public approval even when first presented and proved a potent factor in ultimately bringing success to the Wagner movement in Germany. It was "Lohengrin" which first interested and so wonderfully impressed Ludwig of Bavaria, that there was aroused in him the admiration which led to his proffer to the composer of a haven at his court. "Lohengrin" is difficult to surpass in romantic and poetic beauty and, while dealing with the mythical, is much easier of comprehension than either "The Ring of the Nibelungs" or "Parsifal," owing largely to the philosophical element being absent.

There is a Vorspiel, or prelude, before each act of "Lohengrin." That of the first act pitcures in tones the appearance of the Holy Grail in the sky of unclouded blue. The effect is produced by rather soft tremulous music as the vision begins to define itself on the sky, then beautiful harmony on strings, flutes and oboes, then as the picture grows clearer there is a burst of trumpets and trombones and bass tuba, and then the tones upon muted instruments softly die away and you feel the vision has gone.

The second act is opened with kettle-drum music, and Ortrude's motive found in "Dark Plots" is now heard for the first time, then a suggestion of doubt, also associated with him, and finally the wood winds softly sing of "The Mystery of the Name." The beautiful and world-renowned wedding march opens the Vorspiel to the third and last act. Again just before the curtain falls on the final scene we hear the motive of the Grail and of Lohen-

grin, which is repeated in a sorrowful minor. After Lohengrin's touching farewell "O Elsa! nur ein Jahr an deiner Seite"

"Too long I stay—I must obey the Grail!
Oh, Elsa, think what joys thy doubts have ended!
Couldst thou not trust in me for one short year?"

This song, with its noble sorrow and wonderful dignity, is one of the most impressive in the whole beautiful opera. As Lohengrin floats away we again hear the Grail motive from the orchestra.

Among other admired portions of the score are Elsa's description of her vision of Lohengrin, "Einsam in trüben Tagen" ("Lonely in days of sadness"); Lohengrin's farewell to the swan, "Nun sei gedankt, mein lieber Schwan" ("Now fare thee well, beloved swan"); Elsa's song from the balcony, "Euch Lüften, die mein Klagen" ("Ye breezes, which so often"); the bridal chorus of Elsa's maidens, "Freulich geführet ziehet dahin"

"Faithful and true we lead ye forth,
Where love triumphant shall crown ye with joy!"

and the love duet following.

CRISPINO

"Crispino e la Comare" or "The Cobbler and the Fairy," a comic opera in three acts with music composed by the brothers Luigi and Federico Ricci and text by Francesco Maria Piave was produced in Venice in 1850.

CHARACTERS.

Crispino Tachetto, a cobbler.
Fabrizio, a doctor.
Mirabolino, a doctor and apothecary.
Contino del Fioro, a Tuscan nobleman.
Don Astrubale di Caparotta, a Sicilian miser.
Bortilo, a mason.
Anneta, Crispino's wife.
La Comare, a fairy.
Chorus of doctors of medicine, apothecaries, assistants and other shopmen, street criers and news venders, relatives and friends of Crispino.

The scene of the story is Venice of the Seventeenth Century. Crispino is a penniless cobbler and Anneta, his wife, tries to add to the support of the numerous family by singing ballads in the street. But nobody wants any cobbling done and songs are a drug on the market. The situation is truly desperate when old Don Astrubale becomes importunate about the rent and suggests to the horrified Crispino that the favors of the pretty wife might be an alternative. The unhappy fellow is about to end his troubles

by drowning himself in a well, when out of its depths appears a fairy, who bids him do nothing rash. When she has heard his dreary recountal of adversities she gives him a bag of gold and tells him that she can bring his troubles to a termination by making him a renowned doctor. The fairy has evidently a sense of humor of her own, for when Crispino, who cannot even read, demurs, exclaiming, "I'm a perfect idiot," she returns, "Thoud'st only resemble a hundred others in the same predicament." She instructs him that when he has a patient he must be careful to look around to see that she is not present, invisible to all save him, for the patient will not recover unless she is absent. To conclude the first act, Crispino runs home to tell his wife, who can scarcely believe her ears. They find further that the thoughtful fairy has already provided a large placard and a complete professional wardrobe.

Before the second act is finished Crispino is launched successfully upon his career. The people scoff when they see his newly erected sign and the members of the medical fraternity laugh at his bad Latin, but when Bortilo, a mason, is brought in apparently dying from a fall, Crispino looks about him hastily and, not discovering the fairy, prescribes for the injured man so effectually that he recovers at once and Crispino's fortunes are made. The people place him upon his cobbler's bench and carry him aloft in triumph, while the medical fraternity are very evidently disgruntled.

Crispino is not, alas, one of the few who can bear prosperity gracefully. He builds a beautiful palace on the site of his old stall and here his wife dwells but not at all happily, for he is niggardly and ill-treats her. He is dissolute in life, haughty and supercilious to everybody and insolent even to his good fairy. Naturally, La Comare decides to punish him and, in the midst of an interview, she suddenly sinks with him through the earth to her subterranean abode where Truth and Judgment, two cold and uncomfortable creatures, dwell. The fairy shows him

numerous flames burning in crystal vases which are the registers of life. Crispino is alarmed to find that, while his wife's burns high, his is nearly extinguished. La Comare tells him his time is nigh and, having assumed the grinning mask of death, has him make his will under her supervision. When he begs abjectly for one last hour with his wife and children, she shows him in a magic mirror a vision of them praying for his safety. Then the mirror grows dim and Crispino, who thinks he is dying, falls senseless. He wakes to find himself in his own armchair in the midst of family and friends, who assure him that he has been the victim of a bad dream. The dream, however, has had a beneficial effect and the curtain descends on Crispino protesting his reformation. The sub-plot, which concerns itself with the love affair of Contino del Fioro and the ward of Don Astrubale, the miser who wants to marry her in order to keep her bank account, is frequently omitted. It may be added that the opportune taking-off of this unpleasant person removes all obstacles to the lovers' happiness.

Crispino has withstood the test of time better than any other of the many operas composed singly or in collaboration by the brothers Luigi and Federico Ricci.

The music is gay and sparkling and includes the following numbers: Contino's romanza, "Beautiful e'en as an angel fair;" Crispino's melody, "Once a cobbler poor and lonely;" Anneta's song, "My pretty tales, my charms and songs, oh who will come and buy?" the buffa aria of Dr. Fabrizio, "I'm a bit of a philosopher;" the duet of Crispino and Anneta, "'Tis well! I now can understand;" Anneta's song, "I no longer am Anneta;" her cake (Fretola) song, "Pietro, darling, this cake so tempting;" and her waltz song in the finale, "There's no joy that e'er hath equaled."

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A. Dupont

ENRICO CARUSO,

As the Duke in Rigoletto.

The greatest of living tenors, was born in Naples, of a peasant family, in 1874. He is one of a family of twenty-four children and as a child sang on the streets of his native town. Has received very little instruction. America first heard Caruso in 1904, when his singing created a furore. Since then he has appeared here every year. His greatest roles are the Duke in Rigoletto, Rudolph in La Boheme, Edgar in Lucia di Lammermoor and Faust.

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1332D CONCERT

Assisting Artist: CARLO LITEN, Belgian Tragedian

PROGRAMME

"THE STAR-SPANGLED BANNER"

1. DVORAK.....Carnival Overture, Op. 92
2. TCHAIKOVSKY.....Symphony No. 4, in F Minor, Op. 36
   - I. Introduction, Andante sostenuto; Moderato con anima, movimento di valse.
   - II. Andantino, in modo di canzona.
   - III. Scherzo, pizzicato ostinato, Allegro.
   - IV. Finale, Allegro con fuoco.

INTERMISSION

3. CHADWICK.....Symphonic Ballade, "Tam o' Shanter"
4. ELGAR.....a. "Carillon," Op. 75
   b. "Le Drapeau Belge," Op. 79

CARLO LITEN

5. LISZT.....Hungarian Rhapsody No. 2

FELIX F. LEIFELS, Manager

THE STEINWAY is the Official Piano of The Philharmonic Society

NOTES ON THE PROGRAMME

CARNIVAL OVERTURE, Op. 92.....ANTON DVORAK
(Born at Mühlhausen, near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

This overture is the second of Dvorak's trilogy of overtures, "Nature, Life, Love." The first is known as "In der Natur," op. 91; the third "Othello," op. 93. All three were performed at Prague, April 28, 1892, at a farewell concert given to Dvorak before his departure for America; the composer conducted.

Carnival—originally a feast immediately preceding Lent (Latin, *carnem levare* or Italian *carne levare,* the putting aside of meat; not, "farewell to flesh") has come to mean almost any elaborate sort of festivity indulged in by a whole population. This overture is a Boheman revel, with occasional episodes which may be taken to represent the calmer aspects of life.

SYMPHONY No. 4, in F Minor, Op. 36.....TCHAIKOVSKY
(Born at Votkinsk, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

I. Introduction, Andante sostenuto, F minor, 3-4 time; Moderato con anima, movimento di valse, F minor, 9-8; II. Andantino, in modo di canzona. B-flat minor, 2-4; III. Scherzo, Pizzicato ostinato, Allegro, F major, 2-4; IV. Finale, Allegro con fuoco, F major, 4-4.

This symphony was composed in 1877, and was first performed at a concert of the Russian Musical Society, conducted by Nicholas Rubinstein, in February, 1878. It is dedicated to his patroness and friend, Nadeshda von Meck, and his letters to her are full of references to it. In a letter from Venice, dated December 9, 1877, he speaks of "our Symphony" as the best work he has done so far. And in a letter from Florence, February 17, 1878, he gives a detailed explanation of it.

"You ask me," writes Tchaikovsky, "whether, while composing this symphony, any definite programme was in my mind. Such questions I generally answer in the negative. Indeed, it is difficult to answer them. Of course I can do this only on broad and general lines.

"The introduction is the kernel of the entire symphony; this is Fate, the sombre power which prevents the desire for happiness from reaching its goal. This power is overwhelming and unconquerable. Would it not be better to turn away from reality and lull one's self in dreams? O, joy! 'How lovely, how gentle the dream that has appeared.' A beaming, joy-promising human being hovers beckoning before me; how beautiful; the obtrusive first motif of the allegro now sounds in the distance. All joylessness, all gloom is forgotten. Joy! joy! joy! No. These are but dreams which Fate drives away. Thus we see that life is only an everlasting alternation of sombre reality and flattering dreams of happiness. Something like this is the programme of the first movement.

"The second movement shows suffering in another stage. It is a feeling of melancholy, such as fills one when one sits alone at home, exhausted by work; the book has slipped out of one's hand; a swarm of memories arises in one's mind. We regret the past and have neither the courage nor the desire to begin a new life. We are weary of life. We wish refreshment, retrospection. We think of happy hours when our young blood still sparkled and effervesced and life brought satisfaction. We think of moments of sadness and irrepressible losses. But these things are far away, so far away! It is sad, yet sweet, to pore over the past.

"No definite feelings came to expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and become slightly intoxicated. The mood is neither merry nor sad. We think of nothing, but give free rein to the fancy. Suddenly there arises the memory of a drunken peasant and a ribald song. Military music passes by in the distance. Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizzare, fragmentary.

"Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Note how the multitude understands how to be merry, how to surrender itself completely to its feelings of happiness. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself, in the contemplation of the joy of others, than unwearying Fate again announces its presence. But the multitude does not concern itself with you. It does not even look at you, nor note that you are solitary and sad. How it enjoys itself! How happy it is! And you want to say that the world is gloomy and sorrowful? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the joy of others, and it will still be possible for you to live. That is all I can tell you about the symphony, my dear friend. Naturally, my words are neither clear nor exhaustive, but it lies in the nature of instrumental music not to admit of analysis."

SYMPHONIC BALLADE, "Tam o' Shanter".....GEORGE W. CHADWICK

(Born at Lowell, Mass., November 13, 1854; lives in Boston)

This composition was first performed at the Norfolk Festival, June 3, 1915, conducted by the composer. It is dedicated to Mr. and Mrs. Carl Stoeckel, the founders of the festival.

The following is printed with the score:

The lines of the poem "Tam o' Shanter," by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 't were blawn its last
The rattling showers rose on the blast," etc.

A short and stormy introduction for the full orchestra leads directly to the "Tam o' Shanter" theme—a jocund roistering chorus in the style of a Scottish folk-tune, given to the horns and trombones, sometimes in different keys simultaneously, and immediately repeated by the strings and wind. This is interrupted by another burst of the storm, which shortly dies away in a roll of distant thunder.

Then begins Tam's homeward journey through the storm.

A persistent trotting figure in the basses and 'cellos, with which short fragments of the Tam o' Shanter theme are heard in the wind instruments. This leads to a choral theme given to the trombones, for which a part of the old Scottish tune called "Martyrs" has been utilized. After a climax this comes to a sudden stop as Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. There is a squealing of bagpipes (oboe and bassoon) and a rough hornpipe dance tune, "No cotillion brent new frae France" (solo viola); both tunes afterward repeated in combination by the whole orchestra. There are rattling of bones (xylophone), unearthly shrieks from the clarinet and muted horns and dismal groans from the trombones and tuba. The tempo continually accelerates, and finally ends with a furious reel in which every instrument in the orchestra plays its loudest and fastest. Then Tam interrupts with his flattering comment, a moment of silence, and after two menacing notes from the gong

"Out the hellish legion sallied."

A reiterated galloping figure in the strings, accentuated by the percussion, leads the wild chase of the witches. With an awful shriek the bridge is crossed.

Then follows a short interlude of plaintive character, possibly suggestive of Maggie's varied emotions. The music now loses its delineative and programmatic character and becomes more subjective.

In the rather extended close, which is altogether reflective, rather than illustrative, the Tam o' Shanter theme gradually returns; but here it no longer depicts the carousals of the drunken Highlanders; it is transformed into a quiet sustained melody with simple harmonizing, purely lyrical in expression. A short episode then brings back fragments of the bagpipe and fiddle dance tunes in combination with the "Kirk Alloway" chorale.

The piece ends very quietly with a reminiscence of the "Tam o' Shanter" theme.

"Carillon," Op. 75.....Edward Elgar
(Born at Broadheath, near Worcester, England, June 2, 1857; lives in London)

Both these works were written in the early months of the war. Poem by Emile Cammaerts. English by Tita Brand Cammaerts:

SING, BELGIANS, SING!
Altho' our wounds may bleed,
Altho' our voices break,
Louder than the storm, louder than the guns,
Sing of the pride of our defeats,
'Neath this bright autumn sun,
And sing of the joy of honor,
When cowardice might be so sweet.

To the sound of the bugle, the sound of the drum,
On the ruins of Aershot, of Dinant and Termonde,
Dance, Belgians, dance,
And our glory sing,
Altho' our eyes may burn,
Altho' our brain may turn,
Join in the ring!

Sing, Belgians, sing, etc.

"Le Drapeau Belge," Opus 79.....Edward Elgar
Poem by Emile Cammaerts. English by Lord Curzon.

Red for the blood of soldiers,
Black, yellow and red—
Black for the tears of mothers—
Black, yellow and red—
And yellow for the light and flame
Of the fields where the blood is shed!
To the glorious flag, my children,
Hark! the call your country gives,
To the flag in serried order,
He who dies for Belgium lives!

Red for the purple of heroes,
Black, yellow and red—
Black for the veils of widows,
Black, yellow and red—
And yellow for the shining crown
Of the victors who have bled!
To the flag, the flag, my children,
Hearken to your country's cry!
Never has it shone so splendid,
Never has it flown so high!

Text of both poems reproduced by kind courtesy of John Lane, the Bodley Head.

Hungarian Rhapsody No. 2.....Franz Liszt
(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

Although Liszt was a true cosmopolite, he always held his native country in profound affection. He wrote nineteen rhapsodies on Hungarian themes, or themes imitated from Hungarian Gypsy music—and the "Second Rhapsody" is by far the most popular. The first half consists of the slow "Lassan," while the brilliant close is known as a "Friska."

W. H. HUMISTON.

RIGOLETTO

"Rigoletto," an opera in three acts with music by Giuseppe Verdi and text by Piave, adapted from Victor Hugo's drama "Le Roi s'Amuse," was first produced in Venice, March 11, 1851.

CHARACTERS.

Rigoletto, a hunchback, jester to the Duke.
The Duke of Mantua, a roué.
Gilda, daughter of Rigoletto.
Sparafucile, a hired assassin.
Maddalena, his sister.
Count Monterone.
Count Ceprano.
Courtiers, pages, servants.

The scene is laid in Mantua. The Duke is a youth whose debauchery knows no bounds and no woman, be she maid or wife, is safe from his wicked machinations, which gain in dangerousness from his personal beauty and bravery. He is valuably aided and abetted in his campaign of vice by Rigoletto, the court buffoon. These wretches are, at the beginning of the opera, counting among their latest successes the seduction of the wife of Count Ceprano and the daughter of Count Monterone. Both injured men swear vengeance, Count Monterone forcing an entrance into the presence of the Duke and demanding reparation

for the dishonor brought upon his house. The heartless jester mimics the voice of his master and scorns and insults the old noble, who, for his expressions of indignation, is seized and conveyed to prison. He goes but not before he has hurled at the hunchback a dread imprecation. The incident of the curse greatly disturbs the calm of the jester but does not deter him in his villainies.

The courtiers, disgusted with Rigoletto's conduct, devise a clever punishment. They resolve to secure for the Duke, Gilda, whom they suppose to be Rigoletto's mistress but who is, in reality, his daughter and the apple of his eye. He shields her so carefully from the world that her existence is barely known. However, the Duke, keen to discover a new beauty, has found her out and gained her love, pretending to be a poor student named Gualtier Malde. The Duke and his supporters make believe that they are planning to abduct Ceprano's wife and the unsuspecting Rigoletto assists in the plot to convey Gilda to the Duke's apartment. When Rigoletto discovers that he has been duped, he is so enraged that he secures the services of Sparafucile, a hired assassin, and plans to have the Duke killed. The Duke is lured to the assassin's house by the beauty of Maddalena. who like all women is charmed with the handsome noble, and pleads with her brother to spare his life. At first Sparafucile refuses but finally compromises by agreeing to kill in his place the first person who comes to the house. Gilda, disguised by her father in masculine attire to aid in her escape to Verona, is first brought to the house to spy upon her lover's unfaithfulness and be cured of her infatuation. Overhearing the conversation in Sparafucile's house and learning of the plot to kill the Duke, who is sleeping there, she rushes in to warn him but as she opens the door she receives the assassin's dagger. Rigoletto following has given to him by Sparafucile a body in a sack. He is about to cast it into the river, when he hears the Duke pass by with a song on his lips. Hastily opening the sack, he is crazed to discover the body of his own daughter. She

dies in his arms and her father sinks to the ground overcome by horror. Monterone's curse has been accomplished.

"Rigoletto" is esteemed to be one of the finest of the Verdi operas and this despite its horrible and improbable plot and its array of despicable characters.

Among the important numbers in the brilliantly melodious score are, in Act I, the Duke's aria, boasting of his inconstancy, "Questa o quella" ("This one or that one"); Rigoletto's soliloquy, after his interview with the assassin, "Pari siamo" ("Similar are we"); and in Act II, the duet for Gilda and the Duke, "Addio" ("Farewell") and Gilda's florid love song, "Caro nome" ("Dearest name"), and in Act III occur the Duke's graceful aria, "La donna è mobile" ("To change is a woman's way") and that masterpiece of the opera as well as one of the most perfect ensembles to be found in the entire range of opera, the quartet for Rigoletto, Gilda, the Duke and Maddalena, **"Lovely Maiden, to thy charms."**

IL TROVATORE

"Il Trovatore" or "The Troubadour," a grand opera in four acts, with words by Salvatore Cammanaro and music by Giuseppe Verdi, was first produced in Rome, Jan. 19, 1853. It had a later English production under the title "The Gypsy's Vengeance." The story was suggested by a Spanish drama of the same name.

CHARACTERS.

The Count di Luna.
Ferrando, in his service.
The Duchess Leonora.
Inez, in her service.
Azucena, a gypsy.
Manrico, the Troubadour, her reputed son.
Muiz, in his service.
Followers of the count, guards, nuns, gypsies.

The scene is laid in Italy. The action begins in the palace of La Aliaferia and the necessary explanation is furnished by the old servitor, Ferrando, who is regaling the servants with midnight tales. He tells the story of the Count di Luna's brother, Garzia, who, when in his cradle, was bewitched by an old gypsy and pined away almost to death. The father of Luna and Garzia punished the malefactor for her sorcery by burning her at the stake and in revenge her daughter Azucena stole the child and doomed him to a fate which had never been discovered.

When Ferrando's unpleasant tale is finished, the scene changes to Leonora's garden and the Count appears and sings beneath the windows of her whom he loves. The girl runs into the garden to welcome the singer, thinking that it is Manrico, the troubadour and supposed son of Azucena, whose enchanting voice and valiant bearing in the tournament have completely won her heart. In the darkness, she gives the Count the warm greeting which is intended for Manrico, who arrives just in time to witness the scene and who in grief and anger, charges Leonora with infidelity. She sees her mistake and rushes impulsively to the troubadour, who is challenged by the other. An encounter follows and Manrico, when it is in his power to kill his enemy, hesitates and is himself dangerously wounded. Leonora, grief-stricken, is spared the sight, for she falls in a swoon, and is borne insensible from the garden. Afterward, the despairing countess hears that Manrico has been killed, and arranges to enter a convent.

Meantime the wounded troubadour is faithfully nursed to health in the gypsy camp by Azucena. In a moment of remorse and tenderness, the woman confesses to him that he is not her son and that when her mother was burned, she stole the Count's child with the intention of sacrificing it in the flames of the pyre but that in her frenzy she threw her own child to death instead. Manrico's emotion at these words is so great that in terror she retracts them. A messenger comes to summon Manrico back to military duty and from him the lover learns that Leonora will take the veil that very evening. He rescues her, however, just before she has taken the vows. Count Luna, arriving at the same time and for the same purpose, is further enraged by his rival's success.

Azucena is arrested as a sorceress and a spy in the camp of the Count. She calls upon Manrico for help but the sound of the hated name only intensifies the anger of Luna against her and he sentences her to the awful fate of her mother. Manrico, for his attempted assistance, is

seized and thrown into prison to die by the axe. Leonora, knowing now that only the offer of her hand to the inexorable Count will gain the release of her lover, utters the fatal words, and offers to marry him if he will grant freedom to Manrico. De Luna, now triumphant, orders the release of the captive, and Lenora goes at once to find the guards. Having gained her purpose, she determines to die rather than become the bride of her lover's rival, and sucks, from a ring she wears, a deadly poison.

The captives have been passing a dreadful night, for they are terrified at the thought of the horrors the morrow will bring. Manrico has persuaded Azucena to sing with him of their old happy life in the mountains and to forget for the moment the present and its dangers. It is while they are singing they hear the heavy doors swing open; Lenora enters. Manrico is wild with joy until he hears how she has purchased his freedom; in spite of her pleading he refuses to be freed on such terms, and reproaches her for being false to him. The poison has done its work. Lenora sinks to the feet of her lover and tells him that she chose death rather than life with the Count, and her death ends this most pathetic scene.

Manrico is overcome with despair and sorrow at the thought of this sacrifice she has made for him, and just as he catches her in his arms the Count de Luna enters. Lenora's devotion and courage do not touch the hardened Count; instead he is enraged to think he has thus lost his bride, and in great fury orders Manrico to immediate death. Not satisfied with this, he sees the gypsy and drags her to the window to witness her son's execution.

Not until she sees the axe fall upon the brave Manrico does she reveal her secret; in fine frenzy she tells of the true birth of her adopted son, and ends with the awful words "Thou hast slain thine own brother."

Horror possesses the heart of the Count as he realizes that by the murder of his own brother the gypsy has been avenged for the death of her mother.

"Il Trovatore" gained immediate success, and has retained it undimmed for over fifty years, rivaling in admiration in this country such well known operas as "Martha" and "The Bohemian Girl." It may be mentioned without hesitation in the list of a dozen operas which hold the boards securely. It is, of all Verdi's works, most firmly enshrined in the public heart. As "The Gypsy's Vengeance" it was brought out in London in 1856; the following year it was heard in Paris as "Le Trouvere," and first produced in New York in 1855.

In reviewing this opera George Upton says "The whole opera is liberally enriched with melodies, and is dramatic throughout; but the last act is the crown of the work, and may successfully challenge comparison for beauty, variety, and dramatic effect with any other opera in the purely Italian school."

The most popular number of the opera is the Miserere, "Ah, che la Morte" ("Ah, how release of death") sung by Manrico. Other notable passages are Leonora's song to the night, "Tacea la notte placida" ("The night so calmly dreaming"); the trio for Leonora, Manrico and Luna, with which the first act closes; the anvil chorus in the camp of the gypsies; Azucena's impassioned solo descriptive of her mother's awful fate, "Stride la vampa" ("Hissing, the flames"); the Count's aria "Il balen;" Manrico's "high C" outburst, "Di quella pira" ("From flaming death-pyre"), and the duet for Manrico and Azucena "Ai nostri Monti" ("Back to our mountains").

LES NOCES DE JEANNETTE

"Les Noces de Jeannette" or "The Marriage of Jeannette," a comic opera in one act with music by Victor Massé and text by Barbier and Carré, was first presented in Paris in 1853.

CHARACTERS.

Jean.
Jeannette.
Thomas.
Petit Pierre.

It is said of a woman that "if she won't she won't, so there's an end on't." But this is a case in which a man who wouldn't was persuaded to change his mind. "The Marriage of Jeannette" is a simple, refreshing story of French peasant life. When we are introduced to Jean, in his own little cottage, he is shuddering and exclaiming, "Another word and I should have been a married man!" From the soliloquy of this rough and good-natured young rustic, we gather that he had fallen in love with Jeannette and had proposed marriage to her. But when he had assumed his bridegroom clothes and the pretty bride in her white gown was clinging to his arm in the mayor's office and the friends of both of them were standing by laughing and chaffing them and a lawyer of "sacrificial aspect" had handed him the marriage contract to sign, he had been suddenly seized with terror and apprehension and had taken

to his heels, leaving the bride discomfited. As he is exulting over his continued bachelorhood, he hears a knock at the door and opens it to admit Jeannette, still in her bridal attire. Instead of falling upon him to scratch his eyes out, as he half expects her to do, she calmly questions him as to his motives for his conduct of the morning. Poor Jean makes a bad fist of it in his explanations, admitting that he loves her and always did love her but that marriage at close range scares him. He sighs and says "What's done can't be undone," and Jeannette promptly matches his proverb with "All's well that ends well" and "There are as good fish in the sea . . . " which latter proverb she has quoted to her father, who, in spite of his gout, has insisted upon coming to kill Jean for failing to keep his promise.

Jeannette is apparently so indifferent about the whole matter that Jean decides that she does not care at all and so goes away to join his cronies at the inn. It is about time, for Jeannette's fortitude is fast giving out and scarcely has he disappeared than she bursts into tears.

Jeannette hears Jean singing and laughing with his friends and fancies that they are jeering at her in her humiliation. When he comes back to get the bouquet in his coat to give to Rosa, she loses her temper for the first time and announces that some reparation is due to her for the degradation of being deserted by her bridegroom. She presents the contract and insists upon his signing it in order that the world may think that he has changed his mind and that this time she has rejected him, merely a sop thrown to pride. But when she has secured the coveted signature, she decides that she would rather have nice, good-looking Jean for a husband than the sweetness of going about with the proof that she refused to marry him. So she puts down her name also and makes it a contract. When Jean learns of the trick, he is in a terrible rage and warns her that he will be such an ogre of a husband that she will regret it, and mentions among her future delights, working in the fields and eating in the stable.

He begins at once by tearing down the curtains and breaking the dishes and furniture and goes up to the attic to sleep off an intoxication acquired during his recent visit to the inn. While he is sleeping, Jeannette has her own new furniture brought and arranges the house attractively. She then mends his torn wedding-coat for him and prepares a savory meal. After a long time, Jean creeps down stairs, much improved in temper and hears Jeannette singing tunefully in the flower garden. When she enters with the salad, looking very winsome in her pretty gown, Jean tries hard to be gruff but fails lamentably. When he inquires why there is only one place laid, she replies that she has eaten in the stable according to his instructions. He makes her sit down on the pretense that she can better wait upon him in that fashion and, before he realizes it, he has his arms around her and is neglecting his favorite omelet with lard for the joy of kissing her.

Friend Thomas comes to remind them that they are not yet married, as the contract still lacks the mayor's signature. Jeannette is nearly overcome by this dire intelligence but Jean assures her that there is no danger of his changing his mind this time. He then calls in all of the neighbors to introduce them to his wife.

The music of this piece, which is one of the best specimens of French opera comique, is full of spirit and melody and the ingenuous little story is thoroughly entertaining.

Prominent numbers are Jean's song, congratulating himself on his escape, "Others may hastily marry;" "From out a throng of lovers," sung by Jeannette; Jean's song, "O lass so fair," and his sarcastic, "Ah, little do you fancy, precious;" Jeannette's numbers, "Fly now, my needle glancing brightly," and "Voice that's sweetest" and the chorus in the finale, "Ring out village bells, we're loving."

The simple story, with its melodious music, won for itself seasons of popularity. It was first given in America in 1861 with Clara Louise Kellogg as Jeanette, and years later Theodore Thomas produced it as an after-piece to a two-act ballet "Sylvia" by Delibes.

Its music is so dainty, so piquant, its scenes are merry, and all in all it is a charming little opera, and a relief from the tense and sometimes altogether unlovely stories set to operatic music. It attempts so little, but that little is so well done that "Les Noces de Jeanette" deserves a permanent place in the repertory of good light operas. It entertains without becoming grotesque or needlessly coarse, and it is melodious throughout.

LA TRAVIATA

"La Traviata" or "The Misguided One," a grand opera in three acts with score by Giuseppe Verdi and text by Piave, was first presented in Venice March 6, 1853. It is founded on Dumas' "Lady of the Camelias" but the period is changed to the time of Louis XIV.

CHARACTERS.

Violetta Valery, the lost one.
Flora Bervoix, a friend of Violetta.
Annina, the confidante of Violetta.
Alfred Germont, the lover of Violetta.
Georgio Germont, his father.
Gastone, Visconte de Letorieres.
Baron Douphol, a rival of Alfred.
Marquis D'Obigny.
Doctor Grenvil, a physician.
Joseph, the servant of Violetta.
Guests, friends, gypsies, matadores, servants.

The scene is laid in and near Paris, the story following closely that of Dumas' play. The action begins at the house of Violetta, where a gay entertainment is in progress. In the crowd is a youth, Alfred Germont, who meets the beautiful hostess for the first time and becomes deeply enamored. He is of excellent family but he does not hesitate to offer her love of a character she has never known in her unfortunate and erring life. Though she merely

laughs at his protests at first, she gradually is moved by his sincerity and returns his love in kind. She confesses her past to him in all its ignominy and warns him away but he declares his willingness to accept her as she is. She forsakes her voluptuous life and goes with him to live quietly in the country, near Paris, and here for several months they enjoy a life of idyllic happiness.

The second act affords a glimpse of their almost pastoral seclusion. However, the more practical side of life forces itself upon Violetta when she realizes that their funds are growing low. She sends secretly to Paris to sell some of her possessions in order to be able to meet her debts and to continue the maintenance of their establishment. Alfred learns of this from Annina and, revolting at the idea of dependence upon Violetta's bounty, hastens to the city to recover her property. During his absence, Alfred's father comes and pleads with Violetta, for the sake of the dishonored family, to release his son from the bondage he seems to love so well. To make his arguments irresistible, he tells her that Alfred's sister will be renounced by the wealthy noble to whom she is betrothed unless the connection in question is severed. Violetta's life with Alfred has grown to mean redemption to her but she determines upon the supreme sacrifice and, while he is gone she steals away broken-hearted to take up her old life. The angry and grief-stricken Alfred gives her course its worst interpretation and when in the third act he meets Violetta at a ball given by her friend Flora Bervoix, he insults her publicly and flings at her feet the money he just has won at the gaming-table. He is challenged by Baron Douphol, with whom she is living, and a duel is fought. Violetta, who is stricken with consumption, receives her death-blow with Alfred's insult and declines rapidly. The father, touched by her suffering, reveals the story of his interview with her and the nobility of her conduct and Alfred hastens to her bedside to receive her dying word of forgiveness.

"La Traviata," which is now regarded one of the masterpieces upon which Verdi rests his remarkable fame, was at first coldly received. The adverse circumstances under which it was produced had much to do with this verdict, for the tenor had a cold, the barytone, piqued because he had a subordinate part, walked languidly through it and the soprano was far too much inclined to embonpoint to be convincing in the role of a lady dying with pulmonary trouble. But the passage of time brought sweet revenge and "La Traviata" has been instrumental in making its composer a favorite of all opera-goers. It fairly overflows with exquisite melody and is of marked elegance and refinement.

"'La Traviata' contains much of that warm, emotional, melodic profuseness which the public likes, and which it demands when it throws off its working garb to take a little pleasure—sadly, as we are told, it takes this. The popular nature of the music, its freedom from technical and theatrical perplexity, which the public at large is glad to be without, its ever-changing color, variety and expression, all this contributes to the vitality of 'La Traviata.'" This from the pen of Frederick J. Crowest.

The opera portraying this unlovely story has always won greater admiration than the spoken drama, which seems to prove the potency of music. Through the restricting and purifying influence of melody and story in song, our sympathy, with the portrayal of so unpleasant a thing as pulmonary tuberculosis, the result of a wasted life, and with the mental suffering of the repentant woman, is easily gained. Although there is of course a suggestion of the sensual in the music, the grossness which might appear in the spoken word is not felt.

The prelude to the opera can hardly be called an overture; it is rather a foreboding more like an elegy, and stirs our better, nobler feelings, and gains our interest at once.

The role of Violetta, with its beautiful music and its splendid opportunity for great emotional acting, has at-

tracted some of our greatest prima donnas. It was as Violetta that Christine Nilsson made her debut in Paris in 1864, and in London in 1856 Mme. Piccolomini, as Violetta, was first introduced as a star; Patti considered it one of her strongest characters, and she has perhaps given us the most finished portrayal of the fragile heroine; Melba appeared in the role, and Mme. Sembrich has by the pathos of her singing in the last act of "La Traviata" melted the heart of the narrowest of moralists.

Admired in the attractive score are the drinking song at the supper, sung by Alfred and Violetta, "Libiamo, libiamo" ("Let's drink to the beauty"), in the chorus of which Flora Gastone, Douphol, the Marquis, and Doctor Grenvile join; it is an effective bit of work, combining the solos of the two principals with a rhythmic, interesting accompaniment of bass voices; Violetta's "Ah, fors' è lui" ("Perchance 'tis he") sung after the departure of her guests, a number of rare beauty and fine contrast, greatly beloved by concert as well as operatic singers; Germont's song to his son, "Di Provenza li mar" ("From Provence"), in which he appeals to Alfred to return to his home and to his father's heart; Violetta's aria "Addio! del passato" ("Adieu to the past"), in which she implores Heaven's pardon, and her duet with Alfred, "Parigi, o cara" ("O Paris, beloved"), voicing their loving reconciliation with vows of eternal devotion.

DER BARBIER VON BAGDAD

"Der Barbier von Bagdad" or "The Barber of Bagdad" is a comic opera in two acts with music and text by Peter Cornelius. It was first presented at the Court Theatre, Weimar, in 1858.

CHARACTERS.

The Caliph.
Baba Mustapha, a Cadi.
Margiana, his daughter.
Bostana, a kinswoman of the Cadi.
Nureddin.
Abul Hassan Ali Ebe Bekar, a barber.
Attendants of Nureddin, friends of the Cadi, people of Bagdad, female mourners, suite of the Caliph.

The plot of "The Barber of Bagdad" is light to the point of the trivial but so masterly is the musical setting, so rich in inspiration and fantasy and so abounding in that rarest of qualities, true musical humor, that the opera is classed among the masterpieces. This is true, despite the fact that it is but rarely performed either in the United States or Europe.

When we are introduced to our hero Nureddin, he is in a distressful plight, lying, apparently about to breathe his last upon a couch near to many medicine bottles and surrounded by downcast attendants. In his delirium Nureddin murmurs the name "Margiana" and it looks as

if a man were at last going to give the poet the lie by dying for love.

When the servants tiptoe away, Nureddin is visited by Bostana, a friendly handmaid, who comes to suggest that when Margiana's father, the Cadi, has strolled piously mosqueward at noon, the lover may find it an opportune time to call at his sweetheart's residence.

At this Nureddin's condition improves to an amazing degree. He arises from his couch and feels some concern over his appearance. Bostana recommends the services of her friend Abul Hassan, "a very virtuoso among barbers." When Abul arrives, he proves to be the most garrulous old body imaginable and interrupts the shaving to recite his manifold accomplishments. But Nureddin is in no mood to appreciate his versatility and, at last becoming quite desperate, he calls upon the servants to interfere. But Abul Hassan is a barber indeed, and their combined efforts fail to stop the flow of his eloquence.

At last the shaving is resumed and Nureddin is so badly in love that he cannot refrain from talking, even to the barber, of the subject uppermost in his mind. Abul Hassan is all sympathy and relates how his six brothers died for love and how he, at ninety years of age, is likely to meet the same fate. Being so well fitted by nature to appreciate the situation, he insists upon accompanying Nureddin on his call, much to the young man's disgust. So summoning his attendants again, he informs them that the barber is ill, and has him put to bed, willy-nilly.

The scene of the second act is laid in the Cadi's dwelling, where Margiana is awaiting the noon hour in a fine state of excitement. Just before he goes to his devotions, her father brings in a huge chest full of gifts from an ancient friend in Damascus, whom he has decided to make his son-in-law. When after the departure of the unsympathetic parent, Nureddin at last finds himself in his sweetheart's presence, he discovers that the persistent Abul Hassan has escaped and followed him, and is making a

great noise with his rapturous serenade beneath the window. But nothing can seriously disturb the happiness of the long-separated lovers.

The Cadi returns rather earlier than usual and proceeds to bastinado a slave for breaking a vase. Abul Hassan, hearing the cries, fancies that the irate father is murdering his new friend and raises a great outcry which brings a crowd upon the scene. Bostana and Margiana hastily conceal Nureddin in the chest of the Damascan suitor and Abul is summoned to carry it forth. He has the misfortune to meet the Cadi on the way out and is accused by him of being a thief. The Caliph, who is passing by just then with his suite, stops to learn the cause of the disturbance and orders the chest opened. Within lies Nureddin motionless and horror is general but, at the magic sound of Margiana's name breathed in his ear by Abul Hassan, the young lover rouses and thus relieves the Cadi of the suspicion of murder. The Caliph crowns the love affair with his majestic approval, and so it comes to pass that the too interested barber has been, after all, a benefactor.

The composer, called by his associates the "German Cherubini," was a disciple of Liszt, who greatly admired him and the frigid reception accorded to "The Barber" was the reason for Liszt's severing his relations with the Weimar opera house. The opera has since been revived at Munich in 1885 and in other German cities and was in the repertory of the Metropolitan Opera House Company in New York during the seasons of 1889-1890 and 1890-1891.

The Muezzin's call, the scene of the bastinadoing of the slave and Abul's famous bass solo, with the chorus "Salaam! Alëikoum!" are especially fine passages.

ORPHEE AUX ENFERS

"Orphée aux Enfers" or "Orpheus in Hades," an opera bouffe in three acts with text by Crémieux and music by Jacques Offenbach, was first produced at the Bouffes Parisiens, Paris, Oct. 21, 1858.

CHARACTERS.

Aristeus.	Eurydice.
Pluto.	Diana.
Jupiter.	Public Opinion.
Orpheus.	Juno.
John Styx (Cerberus).	Venus.
Mercury.	Cupid.
Morpheus.	Minerva.
Bacchus.	Gods and goddesses.
Mars.	

The opera is a clever burlesque on mythology, accomplished in four tableaux. When the curtain rises, we find Eurydice busily engaged in decorating a cottage, situated in the suburbs of Thebes but it is not, as one might have every reason to expect, the habitation of Orpheus. It is that of her lover, Aristeus, who turns out to be Pluto in disguise. Orpheus appears serenading the nymph Maquilla whom he adores. Thus the mythological lovers catch each other red-handed in their flirtations and proceed to have a serious quarrel. Eurydice admits that she detests her spouse and that she is thoroughly bored with his music

and his verses, while Orpheus punishes her for her insolence by playing for her his last concerto. She meets the shepherd Aristeus in a cornfield and while wandering with him catches her foot in a snare, her companion thereupon disclosing his real identity. They leave a note for Orpheus, telling him of the fate which has overtaken Eurydice, day is turned into night and they disappear into Hades through a trap-door.

In the next scene, Orpheus is visited by Public Opinion, armed with torch and whip and, much to the musician's disgust, is informed that he must follow the visitor to Olympus, there to claim his adored wife in order to give to posterity the example of at least one husband who really cared about his partner. Threatened with the loss of his music class, Orpheus consents to the distasteful business.

In the second tableau, the gods and goddesses on Olympus are seeking temporary relief from their boredom in a nap. They are roused by the sound of a hunting-horn which announces the arrival of Diana. It develops that the affair of that young lady with Acteon has not been as much of a credit to her as mythology would lead us to believe.

A great deal of gossip is circulated, Eurydice's abduction by Pluto being the latest scandalous theme. It becomes evident that Jupiter, who has a wholesome fear of Public Opinion, is kept busy smoothing over things so that posterity will have a better impression of his uncircumspect family. One incident is a revolt of the gods led by Cupid, all protesting that they are sick of nectar and ambrosia and want different fare. When Jupiter tries to quiet the disturbance, they mock his virtuous air, warning him that they know a lot of things about him, and proposing to recite the list. He pleads a business engagement but is detained perforce, and has several escapades recalled unpleasantly to mind. An interruption is afforded by Mercury's announcement of the approach of Orpheus and Public Opinion and the deities are ordered to behave and to arrange themselves for the reception of company. The two visitors enter and

Public Opinion reminds Orpheus that it is time to begin his impassioned plea. This he manages so effectively that Jupiter declares he will assist in the restoration and all the company ask to go along for diversion.

In Tableau III, Eurydice is seen languishing in Pluto's drawing-room in Hades closely guarded by John Styx. As Pluto has been rather neglectful, Eurydice greets Jupiter's arrival with pleasure. He is disguised as a large fly and after affecting coyness, he allows Eurydice to catch him. They at once become deeply in love with each other.

In the last tableau, Eurydice is found changed by Jupiter into a Bacchante and Pluto shows some evidence of being glad to resign her to her husband. Jupiter, faithful to his promise, declares that Orpheus shall take Eurydice but only on condition that he shall not look at her until they have crossed the Styx, for he reckons on Orpheus' curiosity and hopes thus to keep her for himself. They have almost reached the galley and Orpheus, still fearful of Public Opinion, has not looked around, when the anxious Jupiter takes matters into his own hands and gives him an electric kick which causes him to start and turn. Orpheus, able now to excuse himself to Public Opinion, can scarcely conceal his joy and the whole breaks up with a minuet in which Jupiter leads off with Eurydice.

The opera enjoys the distinction of being one of the most popular of all the works of the bouffe class. It parodies the tales of the Olympian gods as "La Belle Hélène" does those of the Homeric Heroes and although it was intended primarily to appeal merely to the amusement-seeking class, the wealth of melody in its musical score and the capital humor in its libretto have given it widespread and enduring vogue.

Charming numbers in this admirable burlesque opera are Eurydice's song, "La femme dont la cœur rêve" ("The maiden who with dreaming heart"); Aristeus' pastoral song, "Voir, voltiger sous les treilles" ("See fluttering 'neath the branches"); Diana's song, "Quand Diana descend dans la

plaine" ("When Diana to the plain descends"), with its quaint refrain; Minerva's song relating the amours of Jupiter; John Styx' ballad, "Quand j'etais roi de Boétie" ("When I was King"); Eurydice's fly song, "Bel insecte à l'aile dorée" ("Fair insect, with wing of gold") and her hymn to Bacchus.

IL BALLO IN MASCHERA

"Il Ballo in Maschera" or "The Masked Ball," an opera in three acts with music by Verdi and text by M. Somma, was first produced in Rome at the Teatro Apollo, Feb. 17, 1859.

CHARACTERS.

Richard, Count of Warwick and Governor of Boston.
Reinhart, secretary to the governor.
Amelia, wife of Reinhart.
Ulrica, a negress astrologer.
Oscar, a page.
Sylvan, a sailor.
Samuel, Tom, } enemies of the Count.
A judge.
A servant.

Richard, Governor of Boston, is in love with Amelia, wife of his friend and secretary, Reinhart. As he broods over this unhappy state of affairs he is approached by the loyal Reinhart who warns him that his life is threatened by conspirators, but he dismisses the matter with characteristic lightness. A petition is brought to him for the banishment of Ulrica, a negress who practices sorcery and, in order to give personal investigation to the case, he disguises himself and visits the squalid cabin where a witch's caldron

steams over a tripod. He overhears Amelia begging the witch to give her some potion capable of dispelling the unlawful love which fills her heart and realizes with mixed emotions that the love is for him. Ulrica recommends an herb which grows in the gallows-field where criminals are executed and informs her that it will be potent only if she gathers it alone and at night. Richard remains after Amelia has crept shudderingly away and gives Ulrica his own palm for the revelation of its secrets. She tells him that death is in store for him and that his assassination is to be by the sword of him who next touches his hand in apparent friendship. In contempt of the oracle, he offers his hand to each of his courtiers but all shrink from it. At this moment Reinhart enters and the Governor grasps his hand, while all breathe a sigh of relief, for they are sure no harm can ever come to him from a friend as tried and true as his secretary.

The second act is played in the ghastly field where Amelia goes to dig the herb which shall cure her of her love. Once she sees a figure appear in the uncertain light of the moon and in terror fancies a ghost is rising before her. She may well tremble, for it is Richard who has followed her from the town. Earnestly she beseeches him to leave but he forgets that he has come to protect her and entreats her to acknowledge her love for him which she weakly does. They are suddenly confronted by Reinhart, who having discovered that the conspirators are on the Governor's track, has come to warn him. He beseeches him to fly but Richard refuses to go unless Reinhart will pledge himself to conduct his deeply veiled companion to the gates without attempting to discover her identity. He promises but is overtaken by the conspirators, who think Reinhart is the Governor. Showing them their mistake, he chides them for their perfidy and they insist upon snatching the veil from his companion's face. As he is about to defend her with his sword she reveals herself and his love for the Governor dies a sudden death.

On the next day, Reinhart goes over heart and soul to the conspirators, overcoming their doubts of his sincerity by offering his little son as hostage. All wish to strike the coveted blow and it is finally decided to leave it to chance. Amelia is made the instrument. She is asked to draw a name from a vase and has the misfortune to draw her husband's. It is planned to kill the Governor at the masked ball which he gives that evening at his mansion. Amelia, learning of this, manages to have a warning conveyed to him. With his usual reckless courage, however, he appears, hoping to obtain a last glimpse of her. He has resolved to send her back to England with her husband, whom he has arranged to commission handsomely. As he steals a word under cover of their disguises, the jealous husband rushes between them and stabs him. With his dying breath, the Governor attests the wife's innocence and bids farewell to his beloved country.

The subject of the opera is the same as that of Auber's "Gustavus III.," which represents the assassination of the King of Sweden at a masked ball. When Verdi began to prepare for its production in Naples, the police interfered upon the ground that it would be injudicious, owing to the recent attack of Orsini upon Napoleon III. Verdi hotly refused to adapt his music to other words, but later the impresario of the Teatro Apollo in Rome suggested changes in the libretto which made possible the production of the opera. The scene was transferred to Boston, Mass., the Swedish King was transformed into a British governor and the conspirators into Royalists and Puritans.

The score, while not the greatest of Verdi's achievements, contains several numbers of distinct beauty. Among them are Richard's song, "La rivedra nell' estasi" ("I shall behold her"); Reinhart's aria, "Di speranze e glorie piena" ("For thy life"); the song of Oscar the page, "Volta la terrea" ("Fain would I plead"); the witch's music and Richard's barcarole, "Di' tu se fedele" ("Oh tell me").

In Act II occur Amelia's dramatic aria, sung on the murderer's field, "Ma dall arido" ("This is the dreaded place"); the love duet following upon the arrival of Richard, "M'ami, m'ami" ("Love me! Love me!"). In Act III are Amelia's song, "Morro, ma prima in grazia" ("Only one word more to thee") and Reinhart's song, "O dolcezzo perdute" ("O ye hours").

MADAME MELBA,

As Marguerite in Gounod's Faust.

Famous English prima donna. Born near Melbourne. She adopted the name "Melba" in remembrance of the Australian city. She sang at concert in Melbourne when only six years old. Against the wish of her father, decided to adopt music as a profession. After her marriage in 1882, to Captain Armstrong, her determination to follow a musical career strengthened. Studied under Madame Marchesi in Paris, made her debut at Brussels in the role of Gilda in Rigoletto, with greatest success. Renowned in many lands, she has made numerous appearances in the United States. Her favorite roles are Lucia, Ophelie, Juliet and Marguerite.

FAUST

"Faust," a grand opera in five acts, with words by Barbier and Carré after Goethe's poem and music by Charles Gounod, was first produced at the Théâtre Lyrique, Paris, March 19, 1859.

CHARACTERS.

Marguerite
Siebel
Dr. Faust
Valentine
Mephistopheles
Martha
Wagner
Students, soldiers, villagers, sorcerers.

This opera of Gounod follows, with reasonable fidelity, the Faust-Marguerite episode in the Goethe drama. Dr. Faust, the disillusioned old student, who has lived many years in the pursuit of knowledge, is introduced to us as baffled in his metaphysical investigation, weary of life, and longing to be released from it. He cries

Naught do I see! Naught do I know!
Naught! Naught!

He mixes a draught of poison and is about to raise it to his lips, when he hears a company of laborers singing as they go to the fields

Praise ye the Lord!
Bless ye our God!
The world is beautiful.

"But this God, what can he do for me?" shrieks the unhappy Faust and he falls back into his chair cursing wildly. With this invitation, Mephistopheles, the fiend, makes a spectacular appearance, clothed as a gay cavalier with a plume in his hat and a bright cloak over his shoulder. He offers to give Faust youth in exchange for his soul. The student has known life only in theory and the appeal is too strong to be overcome, while a vision of Marguerite at her spinning-wheel nerves his hesitating hand to sign the contract.

He sees the world in its new guise at Easter-tide and at the kermess or village fair he meets Marguerite for the first time, as she is returning from church. She is a pure and innocent girl, whose brother, Valentine, a soldier, has departed for the wars, leaving her in the care of the youth Siebel and of old dame Martha. Mephistopheles encounters Valentine and Siebel at the fair and, confessing that he is a sorcerer, reads their hands. To Siebel he says, "Whatever flowers you would gather shall wither in your grasp. No more bouquets for Marguerite." To Valentine he says, "Take care, my brave fellow; some one I know is destined to kill you."

Into Marguerite's garden, Siebel comes and leaves a nosegay at her window but Mephistopheles soon appears and places there a casket of jewels to outshine it. The girl returns from church and sings at her spinning-wheel the quaint old folk-song "There was a king in Thule," while, in reality, she is dreaming of the handsome Faust, whose advances she rebuffed in the market-place. Suddenly she sees the jewels, and is delighted with them. Faust appears and the girl confides to him her loneliness, he assuring her eloquently of his love and devotion. A strange doubt fills her soul, however, but Faust dispels it with his endearments. To prove his love, she consults a daisy,

saying as she pulls out the petals one by one, "He loves me; he loves me not." The flower says "yes" and Faust adds his rapturous avowal to its answer.

She falls a victim to Faust and, deserted, she cringes under the scorn of the world. When Valentine returns, he challenges his sister's betrayer and is slain, Mephistopheles guiding the sword in Faust's unwilling hand. The girl finds herself alone and forsaken, her former associates taunting her and even the church failing to console her, for Mephistopheles follows to mock her even at the altar. Finally, her grief drives her mad and she kills her child. The prison doors close on her and she waits for the executioner's axe.

Faust, viewing with Mephistopheles the glory of earth and heaven, is drawn from a vision of Helen's triumphant beauty to contemplate the anguished features of Marguerite in the dress of the condemned. Aided by Mephistopheles, he seeks her in prison and urges her to fly with him, but her chastened soul relies now upon heaven alone and she refuses to submit to the entreaties of the bitterly contrite Faust. At dawn, as the bells toll for her execution, she dies and her soul is carried to heaven by angels, before whose holiness Mephistopheles is powerless. Faust follows her apotheosis with his eyes and sinks to his knees in prayer.

Gounod's "Faust" has had an universal success. It and his "Romeo and Juliet" are counted his masterpieces. The former has been performed more than a thousand times in Paris alone.

Among the numbers are the drinking song of Mephistopheles, "Veau d'or" ("Calf of Gold"); the entire garden scene, which includes Siebel's "Flower Song," Faust's greeting of Marguerite's dwelling, "Salut! demeure chaste et pure" ("Hail, thou dwelling pure and holy"); the "King of Thule" ballad and the "Jewel Song" sung by Marguerite and the duets of Faust and Marguerite. "Laisse-moi, laisse-moi contempler ton visage" ("Let me gaze") and "O nuit d'amour" ("O Night of Love"). Prominent

in the later acts are the "Soldiers' Chorus," the ballet music and the trio for Marguerite, Faust and Mephistopheles with which the opera closes.

LURLINE

"Lurline," a romantic opera in three acts with music by William Vincent Wallace and words by Edward Fitzball, was first produced at Covent Garden Theatre, London, Feb. 23, 1860. Its story is very similar to the famous legend of the Lorelei.

CHARACTERS.

Count Rudolph, a young nobleman.
Adolphe, Wilhelm, } his friends.
The Baron Truenfels.
Conrad.
Zelieck, a gnome.
Ghiva, the Baron's daughter.
Liba, the spirit of the Rhine.
Lurline, nymph of the Lurlei-Berg.
Vassals of Rudolph, attendants of the Baron, conspirators, pages, water-spirits, naiads, nymphs.

The action of this opera takes place in the waters and on the banks of the Rhine. Count Rudolph is an extravagant young fellow residing in an ancestral castle. He is generous as well as extravagant and his patrimony has been dissipated, largely by the graceless followers by whom he is surrounded. Like some other young spendthrifts, he hopes to mend his fortunes by marriage. His

fiancée, Ghiva, is the pretty, but vain and mercenary daughter of a neighboring baron. The Baron and Rudolph both discover, however, that they are alike in need of replenishing each his income. The marriage treaty is summarily dissolved, the once cordial Baron fairly showing the young Count the door.

Meantime, Lurline, the nymph of the Rhine, has seen Count Rudolph in his boat and has fallen in love with him. At a revel held by him and his companions at the castle, Lurline attends and, surrounding the host with spells, places her magic ring upon his finger. Upon recovering his reason he finds that he is in love with the bautiful water-queen. Her enchanted voice and harp lure him to the river in which he is engulfed and in which he is supposed to perish.

The second act shows the coral cavern of the Rhine, where Lurline makes her dwelling. The form of Rudolph is seen wrapt in sleep which the father of Lurline means to be eternal. But while he is temporarily absent, Rudolph is resuscitated. To his ears comes the sound of the voices of his companions singing a requiem for the loss of their chief. This moves him so deeply that he desires to return to them for a short time. Lurline consents to his absence for three days and agrees to await his return on the summit of the Lurlie-Berg at the rising of the moon on the third evening. To augment his happiness, she prevails on her father, the Rhine-King, who has become reconciled to an earthly son-in-law, to give him a cargo of wealth for the fairy boat on which he embarks. Lurline with strange dread watches him depart. She fears the nonfulfilment of his promise to return.

Rudolph at home again is greeted with joy. He discloses to the Baron and his daughter the secret of his enormous wealth, the news producing a remarkable change in their manner toward him. The Baron again courts an alliance with him, and Ghiva, displeased to find that his heart is engaged to Lurline, hopes to break her influence

by stealing the enchanted ring from his finger and casting it into the Rhine. All this time poor Lurline sits disconsolate upon the Lurlei-Berg lamenting to the mournful tones of her harp. A gnome in the service of the Rhine-King confirms her belief that she is deserted by bringing to her the ring. Like any earthly woman, the evidently scorned nymph finds her fury aroused and resolves to visit her unfaithful lover to upbraid him.

The castle on the Rhine is now the scene of great festivity and among the revelers the Count alone is sad, for his heart is away on the Lurlei-Berg with Lurline. But he dares not present himself to her without the ring. When he is alone for a moment, Lurline appears to him and demands the troth-token. An interview takes place, which ends in Lurline's denouncing the treachery of the companions in whom he most confides. They are envious of his wealth and have plotted to destroy him and plunder the castle. Their plan has been overheard by Ghiva and her father, who urge him to instant flight. Even now the assassins rush upon Rudolph but he prefers death at the feet of Lurline to safety without her. Lurline's affection returns and, seizing her harp, by the spell of music she causes the destruction of the assassins. The Rhine-King again appears, to give Rudolph's hand to his daughter.

The principal numbers in this rarely given opera are Lurline's songs to the accompaniment of her harp, "Flow on, flow on, O silver Rhine" and "When the night winds sweep the wave;" the chorus, "Sail on, sail on, the midnight gale;" Rudolph's romanza, "Our barque, in moonlight beaming;" the chorus of gnomes and spirits, "Vengeance, Vengeance;" the "Behold! Behold! wedges of gold," sung by the gnome at the commencement of the second act; Lurline's song with Liba and the chorus, "Take this cup of sparkling wine;" "Troubadour enchanting," for the contralto; Rudolph's ballad, beginning the third act, "My home! My heart's first home;" Lurline's "Great Spirit! hear my prayer," the one number of the opera which

found universal popularity and which is still sung occasionally; the incantation, "Wild waters, from your fountains rise" and the final chorus, "Flow on, thou lovely Rhine."

THE LILY OF KILLARNEY

"The Lily of Killarney," presented on the continent as "The Rose of Erin," is a light opera in three acts, the musical setting by Sir Julius Benedict. The story is taken by Oxenford from Dion Boucicault's Irish drama, "Colleen Bawn." The work was produced at Covent Garden Theatre, London, Feb. 8, 1862. The characters are of the Eighteenth Century and the scene is laid in Killarney, Ireland.

CHARACTERS.

Eily O'Connor, the Lily of Killarney.
Mrs. Cregan, mistress of the hall at Tore Cregan.
Hardress Cregan, her son.
Anna Chute, an heiress.
Father Tom, a priest.
Danny Mann, Hardress' boatman.
Myles na Coppaleen, a lover of Eily.
Corrigan, an Irish middleman.
O'Moore.
Sheelah.
Dennis.

Hardress Cregan, son of Mrs. Cregan of the Hall, is the not wholly blameless hero of "The Lily of Killarney." The Cregan estate is heavily mortgaged and foreclosure is threatening, when Corrigan, the middleman, calls on Mrs. Cregan and suggests the marriage of her son with the rich

Anna Chute as a solution of their difficulties. In the event of failing in this, Corrigan suggests, as an alternative, Mrs. Cregan's marriage with himself. The idea is disdained and Corrigan, in retaliation, proves to Mrs. Cregan that Hardress is being taken by his henchman, Danny Mann, to see Eily, the Colleen Bawn or Lily of Killarney, a peasant girl for whom he is known to have inclinations. Eily has another lover, Myles na Coppaleen. Corrigan informs him that the Lily and Hardress have been clandestinely married. Father Tom tries to bring about a public announcement of the marriage and Hardress labors just as strenuously for the Lily's surrender of the "marriage lines" or certificate but this the priest and her former lover prevent. Corrigan continues to bring pressure to bear in the mortgage matter and Hardress reluctantly pays his suit to Anna, meantime suffering genuine remorse over his treatment of Colleen Bawn. The daredevil Danny Mann volunteers to get the girl out of the way; Hardress falters at an evil deed but is desperate, and finally agrees that if he shall send his glove to Danny it is to be a signal for her disappearance. Danny at once tells Mrs. Cregan that if she can induce her son to send him his glove, it in some way will mend the fortunes of the unhappy family. Ready to catch at a straw and ignorant of its import, Mrs. Cregan sends the desired article on her own account. Danny takes it to Colleen Bawn, tells her that her husband has sent for her and that she is to come in his boat. He rows her to a cave, demands the marriage certificate again and, when she refuses, pushes her into the water. Myles, who happens to be near, shoots Danny and saves the girl. Eventually, Hardress is arrested for murder but is cleared by Danny's deathbed confession. Hardress' marriage with Anna Chute is prevented and he recognizes the Lily of Killarney as his lawful wife.

Benedict's "Brides of Venice" and "The Gypsy's Warning" have been forgotten but "The Lily of Killarney" still has occasional performance. The score is elaborate for light opera but is interspersed with Irish melodies which

lend it distinctive character and, at the same time, the charm of naturalness and simplicity. Among the numbers are Hardress' song "A Bachelor's Life;" the serenade "The Moon has raised her lamp above;" the old Irish melody, "The Cruisheen Lawn" ("Little Jug"); the duet of Anna Chute and Hardress, "The eye of love is keen;" Danny Mann's song, "Colleen Bawn;" Myles' lullaby, "Your slumbers, och soft as your glance may be;" the trio of Eily, Myles and Father Tom, "Blessing on that Rev'rend Head" and Hardress' ballad "Eily Mavourneen, I see thee before me."

LES TROYENS A CARTHAGE

"Les Troyens à Carthage" or "The Trojans at Carthage," an opera in five acts and a prologue with words and music by Hector Berlioz was produced in Paris, Nov. 4, 1863. It forms the second part of the lyric poem "Les Troyens" ("The Trojans").

CHARACTERS.

Æneas, a Trojan hero, son of Venus and Anchises.
Narbal, minister to Dido.
Pantheas, Trojan priest, friend of Æneas.
Iopas, Tyrian poet at the court of Dido.
Hylas, a young Phrygian sailor.
Two Trojan soldiers.
Dido, Queen of Carthage, widow of Sicheus, formerly prince of Tyre.
Anna, sister of Dido.
Ascagnus ,young son of Æneas.
A rhapsodist.
Mercury.
Spectres of Priam, of Chorebus, of Cassandra, of Hector.
Chorus of Tyrians, Trojans, Carthaginians, nymphs, satyrs, fauns and sylvans.

Upon the rising of the curtain on the prologue, Troy is seen in flames and a rhapsodist appears to recite his story to an orchestral lament. He tells how after ten years' futile

siege of Troy, the Greeks by trickery entered the city in the Wooden Horse, which they pretended was an offering for the appeasing of the offended Pallas Athene. He adds that this was done in spite of the warnings of Cassandra, who ultimately found all her forebodings correct and who, with the other Trojan women, killed herself.

The first act is played in a vast hall in the palace of Dido at Carthage. A fête is being celebrated. The fair Queen thanks the people for establishing a prosperous and substantial young empire in the seven years since they fled with her from Tyre from the tyrant Pygmalion, her husband's murderer. Great in peace, she asks them to show themselves a race of heroes in war and to defend her from an odious marriage with Hiarbas, the Numidian. The adoring people gladly promise their protection.

The next scene reveals the Queen's apartment. Here her sister Anna, observing the Dido's depression, counsels her to remarry instead of living so constantly with the memory of her dead spouse. As they talk, Iopas comes to announce the arrival of deputies from a strange fleet in quest of an asylum.

Dido, taught compassion by her own past, willingly grants them an audience. Among the strangers is Æneas, the Trojan, who is destined to be the founder of the Roman empire. He is in the guise of a sailor and is accompanied by his young son. During the presentation of gifts to the Queen, news is brought that the insulted Hiarbas has arrived with a great army and, when the Carthaginians express their fear that they will fall in the unequal contest, Æneas throws off his disguise and offers to supplement their army with his forces. Leaving his son in Dido's care, he goes to marshal his hosts.

Between the first and second acts, the spectacle of a royal chase is depicted. The hunters appear and, as the trumpets sound a fanfare, glimpses are caught of frightened naiads hiding in the reeds. The sky is obscured and the rain falls with rapidly increasing force. In the lightning

flashes are discerned Æneas and Dido garbed as Diana, the huntress. They seek shelter in a grotto. Wood-nymphs glide from the pinnacles of high rocks and satyrs, sylvans and fauns perform a grotesque dance. Occasionally, in the midst of the clamor of the tempest is heard the word "Italy." Finally, all disappear into the depths of the forest and the tempest dies away.

The second act is played at sunset in the garden of Dido at the edge of the sea. The Queen and her court, together with Æneas and the boy Ascagnus, watch the splendid dance performed by Numidian slaves, the Queen indifferently, it is true. A growing love is undermining her faithfulness to her dead husband. At last she waves away even her favorite, the poet Iopas, who at her bidding has sung to her. Then she asks Æneas, who reposes at her side, to tell her of the fate of the lovely Andromache, widow of Hector. Æneas relates that, reduced to slavery by Pyrrhus, she implored death but finally was induced by the obstinate love of the prince to espouse him instead. Dido, fearing herself, shrinks from the knowledge of this precedent, lest she may be weak enough to do likewise. She is unconscious that as they converse, the boy Ascagnus toying with her fingers draws off her wedding-ring. The Trojan hero and the enamored Queen stroll into the gardens where in the light of the moon they acknowledge their love. Mercury, appearing suddenly in the moonlight, strikes with his wand Æneas' shield which hangs upon a column and solemnly repeats the word. "Italy, Italy, Italy."

In the third act, is seen the shore of the sea, covered with Trojan tents and, afar off, Trojan ships lying at anchor. The young sailor Hylas ponders upon the uncertainty of a soldier's fate; the priests take counsel among themselves and voices of invisible spirits are heard uttering cries of "Italy." Æneas, perturbed, arrives in camp, fresh from a heartrending interview with Dido in which he has told her that it is necessary for him to leave Carthage. He describes vividly her anguish and irreconciliation. To

banish the memory of the fixed eyes and deathlike pallor of the Queen, the spirits of the dead heroes come to remind him of his duty, which is to conquer and found a nation. They warn him against delay.

In the fourth act, Dido's sorrow and love prove stronger than the desire for revenge for her betrayed faith. To those who surround her intimately, she confides that she means to put an end to her unbearable existence.

In the fifth act, the curtain rises to disclose a funeral-pyre raised in the gardens of Dido. Accompanied by the songs of the priests and the lamentations of the people, the Queen mounts the steps and casts upon the pyre the toga of Æneas. Dowered with the prophetic gift of those about to die, she foretells that her memory will go down the ages, that her people will accomplish their heroic designs and that from her ashes will spring a splendid avenger. Then falling upon the sword of Æneas and with the word "Rome" upon her lips, the Queen of Carthage dies. A vision of Rome is seen in the sky, with legions surrounding the capitol and poets and artists at the feet of an emperor. At this, the people of Carthage utter the heralding cry of the Punic wars which shall be waged between the Romans and the Carthaginians.

This is the second and more familiar part of Berlioz's double opera "Les Troyens," which follows the plot of Virgil's Æneid. Associated with this romantic story is some of the finest music written by Berlioz. Remarkable are the songs of Dido in the first act and the orchestral scene of the royal hunt and the storm; in the second act, the ballet music; the quintet "Tout n'est que paix et charme" ("All is but peace"); the love duet of Dido and Æneas, "O nuit d'ivresse et d'extase infinie" ("O night of ecstacy"); in the third act, the revery of the young sailor Hylas; Æneas' lament "Ah! quand viendra l'instant des suprêmes adieux" ("Ah! when shall come the moment of farewell"), and the scene of the death of Dido in the fourth act."

LA BELLE HELENE

"La Belle Hélène" or "The Fair Helen" is an opera bouffe in three acts, the music by Jacques Offenbach and the words by Henry de Meilhac and Ludovic Halévy. It was first presented at the Théâtre des Variétés, Paris, Dec. 17, 1864.

CHARACTERS.

Paris, son of King Priam.
Menelaus, King of Sparta.
Agamemnon, King of Greece.
Calchas, Grand Augur of Jupiter.
Achilles, King of Phiotis.
Ajax the First, King of Salamine.
Ajax the Second, King of Locria.
Orestes, son of Agamemnon.
Helen, Queen of Sparta.
Bacchis, an attendant of Helen.
Parthenis, Leoena, } women of Corinth.
Philocomes, a servant of Calchas.
Euthecles, a blacksmith.
Guards, slaves, the populace.

The affair is based upon the Homeric legend of Helen of Troy and refers to the decision of Paris and to other classical incidents, the scene being laid in Sparta and on

the seashore. The curtain rises on the public square, back of the Temple of Jupiter, to which deity the people are paying homage. Stray references to cheese, butchers' bills and the Cytheran Tribune may be heard. Just as Philocomes arrives with the thunder, which, at Calchas' bidding, he hangs upon a nail, Helen appears with a chorus and she and Calchas try to devise a way of escaping the decree of the oracle, which has it that she must leave her husband Menelaus and fly to Troy with Paris "a nice young man," whom Venus declares to have wonderful taste and to whom she has promised the fairest woman under the heavens. Paris arrives, disguised as a shepherd, and Helen is at once struck with his beauty, while he is equally pleased with the lady Venus has provided for him. He says: "A charming face! Let us see the profile. Splendid, too! The three-quarters now turn. How naïf! She has every quality. Now turn three-quarters this side. Raise your head a little, don't open your mouth. Splendid!" They are devoted lovers in no time.

There follows a grand tournament to which everyone comes. All the dignitaries, the Ajaxes, Achilles, Menelaus and all the kings guess at charades. Paris wins the first prize. This draws attention to him and in his pride he declares his identity. "Heavens," cries Helen, in agitation, "the apple man!" The accommodating oracle puts in an order for Menelaus to sail without delay for Crete and Paris is left in possession of the field. He secures an interview with Helen and tries to induce her to accompany him. He even craftily suggests some doubt that she is the most beautiful woman in the world.

"And who else could it be?" inquires the indignant Helen, "Not Parthenia who paints, nor stiff Penelope, nor my sister Clytemnestra with her nose!"

Paris departs unsuccessful. The kings engage in a gambling match and later, the Queen retires to dream of Paris, who, meanwhile, enters her apartment as a slave. Their interview is interrupted by the return of Menelaus

with his valise and umbrella. Helen scolds him for not announcing his coming. Later, the couple have a quarrel about the incident and the King calls Helen false, demanding that the grand augur of Venus be sent to him. Calchas informs him that a new augur has been appointed and is on his way. This, as usual, turns out to be Paris in disguise. He demands that Helen come with him and sacrifice one hundred white heifers to Venus, who is vexed about many things. Reluctantly, she obeys the voice of destiny and gets on board the galley, leaving her spouse in rage.

"La Belle Hélène" is an excellent example of its class, the opera bouffe. It is purposely and ridiculously inconsistent; its anachronisms are appalling; the gods and heroes of mythical Greece and the Age of Fable wear modern clothes and give expression to modern sentiments. It shows a peculiar sense of humor and is an admirable piece of buffoonery, if one can blink at the fact that the dialogue occasionally borders on the vulgar.

Among the tuneful numbers, and they are truly tuneful, are Helen's song, "Amours Divins" ("The loves divine;") the judgment of Paris, "Au Mont Ida" ("On Mount Ida;") Helen's "Le roi plaintif" ("The plaintiff king") and "On me nomme Hélène la blonde" ("I am called Helen the fair;") the March of the Goose; the duet between Helen and Paris, "Oui! C'est un rêve" ("Yes, 'tis a dream;") Helen's couplets, "Un Mari Sage" ("A husband wise"); Orestes' "Vénus au Fond!" Paris' song, "Sachez le bien" ("Know but the good") and the patriotic trio in the last act, "Lorsque la Grêce est un camp de carnage" ("When all of Greece is a field of carnage") sung by Agamemmon, Calchas and Menelaus, which is a parody of the famous trio in "William Tell."

L'AFRICAINE

"L'Africaine" or "The African," a grand opera in five acts, the last of Giacomo Meyerbeer's works, was first produced at the Académie, Paris, April 28, 1865. Scribe had written the text in 1840, at the same time as that of "The Prophet," but so many changes were demanded by the composer, that, at one time, he withdrew his work altogether. Meyerbeer was still correcting and improving "The African" at the time of his death.

CHARACTERS.

Inez, daughter of Don Diego.
Anna, her attendant.
Vasco di Gama, an explorer, lover of Inez.
Selika, an African queen, captured by Vasco.
Nelusko, her fellow captive.
Don Pedro, President of the Council.
Don Diego, a Portuguese admiral, member of the Council.
Don Alvar, a member of the Council.
Grand Priest of Brahma.
Members of the Inquisition, sailors, Indians, attendant ladies.

The scene of the opera is laid in Portugal and in Africa. As was frequently the case with Meyerbeer, he takes for his operatic hero an actual historical figure. On this occasion, it is Vasco di Gama, the Portuguese navigator,

who has been sent with Dias to double the cape and repeat the glory of Columbus. The story opens in Lisbon. Donna Inez is sighing for Vasco, her lover, whose long absence has given rise, in court, to the fear that he has suffered death by shipwreck. Meantime, her father is bringing pressure to bear on her to gain her acceptance of the hand of Don Pedro.

The report of the shipwreck is confirmed and Inez is giving way to her grief when Vasco, the only survivor of the ill-fated fleet, appears to dissipate the rumor. He has picked up on his voyage a man and a woman, inhabitants of one of the strange lands where he has touched. They refuse to aid in his campaign of discovery, however, jealously guarding even the name of their island. The councillors exhibit grave doubts as to the truth of Vasco's claims of discovery and also are suspicious of him, as one who would urge the existence of lands not mentioned in the Bible. Vasco, who does not help his cause by the violent rage into which he flies, is thrust into the prison of the Inquisition as a heretic and Selika and Neluska, the captives, are obliged to share his fate. They are incarcerated for a month and in that time Selika loses her heart to Vasco. Nelusko is jealous and looks for an opportunity to stab his supplanter in the dusky beauty's affections. She faithfully guards Vasco and finally points out to him on his map the course he should have taken for his desired discovery. To add to his happiness, Inez secures his deliverance from imprisonment. But his joy is not without alloy for he finds that to gain this she has been forced to give her hand to Don Pedro, who has confiscated Vasco's maps and sailing funds and is about to snatch the laurels of discovery from him.

Vasco presents the captives to Inez as a token of his unhappy love and Don Pedro resolves to make use of them on his voyage. Nelusko, with hatred in his heart, sees his opportunity and plans to wreck the ship on a reef. Vasco, following in a smaller vessel, sees the danger and for the sake of Inez tries to warn his rival but when he

boards Don Pedro's ship, the latter distrusts him, and, having him seized, orders him shot. Before his sentence is carried out, however, a typhoon arises and the vessel is driven on a rock and boarded by savages. It is Selika's own island of Madagascar and she, its Queen, is rescued by her people. Don Pedro and most of the crew are killed but Inez escapes immediate death, while Selika, to save Vasco, declares herself his spouse. The barbaric nuptial rites are about to unite them, when Vasco hears the voice of Inez in the distance, bewailing her fate as she and her attendants are led to the sacrifice. Forgetting everything else, he flies to her. Selika realizes then that she never can gain Vasco's love and nobly aids them to return to their own country. As they sail away in the distance, she lies down under the manchineel tree and kills herself by inhaling the perfume of its deadly blossoms, Nelusko taking her in his arms and sharing her fate.

"The African" reveals all of Meyerbeer's musical virtues and shortcomings. It is filled with theatrically effective situations, many of its melodies being of distinct beauty and at times of true nobility. The orchestration is often attractive, but there is absent, in both text and setting, any deep, genuine feeling. There are also many absurdities and discrepancies in both plot and characters.

Among the best numbers in the score are the romanza of Inez, "Adieu, mon doux rivage" ("Farewell, ye shores of Tagus fair"); the strongly dramatic ensemble with which the first act closes; the slumber-song of Selika, sung over Vasco in prison, "Sur mes genoux, fils du soleil" ("Lulled in my arms"); the invocation of Nelusko in the third or Ship act, "Adamastor, roi des vagues profondes" ("Adamastor, monarch of the pathless deep"); the Indian march in the fourth act; Vasco's finest aria, the celebrated "O Paradiso" ("O Paradise") and the symphonic prelude to the last or "Manchineel" act, which, portentous as it is of coming tragedy, has the attributes of a funeral march and is the best of all of Meyerbeer's orchestral creations.

JEAN DE RESZKÉ,

As Tristan in Tristan and Isolde.

The elder of the two De Reszké brothers, famous Polish singers. Until the advent of Caruso, Jean de Reszké was said to have the most phenomenal tenor voice of any living singer. His career has been long and successful although his voice failed him once. He was born in 1852 at Varsovie, Poland, and sang many baritone roles before his voice was found to be a tenor.

His greatest successes have been made in Othello, the Duke in Rigoletto and Tristan. He is now the director of singing at the Paris Opera and has a school in Paris where he trains promising singers.

He has amassed a fortune, through his voice.

TRISTAN UND ISOLDE

"Tristan und Isolde" or "Tristan and Isolde," "an opera in three acts" with words and music by Richard Wagner, was first presented in Munich, June 10, 1865. In 1857, Wagner interrupted his work on the "Ring of the Nibelungs" to write "Tristan und Isolde" which was designed to renew his association with the stage. Influence was brought to bear in his behalf but failed to secure for him permission to return to Germany to supervise the performance of the new work. It was not until six years later that it was given a satisfactory production, under the direction of Hans von Bülow.

The plot is derived from an old Celtic poem of the same name, written by Gottfried of Strasburg, who flourished in the Thirteenth Century, though Wagner has changed the narrative sufficiently to make it his own. Tristan is one of the most popular of the legendary heroes and has been treated of by numerous writers, among them Tennyson, Matthew Arnold and Swinburne.

CHARACTERS.

Tristan, a Cornish Knight.
Marke, King of Cornwall.
Isolde, an Irish Princess.
Kurvenal, Tristan's servant.
Melot, a jealous friend of Tristan.

Brangaene, attendant of Isolde.
A shepherd, steersman, sailors, knights and esquires.

Isolde is the beautiful daughter of the King of Ireland. Her hand is sought in marriage by Marke, King of Cornwall. Unfortunately, as it proves, the royal bridegroom sends his favorite nephew, Tristan, to bring the Princess to England. Previous to the opening of the drama, Morold, a kinsman of Isolde, has been sent to Cornwall to collect tribute money and for certain acts of insolence has been slain by Tristan. With somewhat ghastly irony, the Cornish knight sends the head instead of the tribute to Ireland and this memento is piously preserved by Isolde, who promises to avenge the murder. The conqueror, however, has not escaped unscathed. He is badly wounded and, knowing Isolde's skill as a healer, he lands upon the shore of Ireland and she nurses him back to health and strength. Recognizing the necessity of keeping his identity a secret, he presents himself as Tantris, a minstrel, and all goes well until Isolde discovers that a splinter of steel found in the head of Morold, fits a large nick in her patient's sword. Her first impulse is to take her revenge but she finds that the sword she would lift against Tristan is swayed by love. She allows him to depart without injury. King Marke, aged and without an heir, is urged to take a wife and, finally consenting, he sues for Isolde's hand and sends his nephew to conduct her to England.

The drama opens on the deck of the vessel which has on board the unwilling bride and her unhappy guide, for though he has not confessed it, Tristan has given his heart to his whilom nurse and she is deeply incensed that he should countenance her marriage to another. Meanwhile, Tristan stands apart with averted face and even at Isolde's demand for an interview, courteously refuses to speak with her. The Princess broods over her griefs and the result of her gloomy meditations is a decision to take her own life. Accordingly, she bids her attendant Brangaene prepare a deadly draught and calls Tristan to share it with her. This

he gladly consents to do, though suspecting its nature, for he prefers death to life without her. Brangaene, however, has substituted a love-potion and, as the two gaze into each other's eyes waiting to see the glaze of death appear, they see instead the glow of love which grows into a boundless passion. As the shouts of the sailors announce the landing, they throw themselves into each other's arms.

The second act finds Isolde in Cornwall, wedded to her aged lord but engrossed in thoughts of Tristan. The King and his attendants have gone to the hunt, leaving the women behind. Night has fallen and a torch flares at the palace door a signal for the watching lover. Brangaene stands on the steps, a reluctant sentinel and a conscience-smitten one, for she begins to fear the consequences of the potion administered by her hands. Even more does she fear the treachery of Melot, professedly Tristan's friend. In spite of Brangaene's warning, Isolde impulsively extinguishes the torch and runs forward into the garden to meet the waiting Tristan. They engage in the most rapturous of love duets and rejoice that, instead of dying, they have lived for such inexpressible joy. No heed whatever do they pay to Brangaene's cry from the battlements that a foe is near but continue to sing their measureless love in an abandonment of ecstasy.

Finally, upon their unwilling ears is borne the piercing cry of Brangaene, as King Marke, Melot and the courtiers in hunting dress enter swiftly and surprise the lovers in their embraces. More in sorrow and shame than in anger does the king reproach his nephew for his perfidy, while the guilty Isolde sits motionless. Tristan offers no explanation but calls upon Isolde to follow him to death. She makes unfaltering agreement, which is sealed with a kiss. At this Melot rushes upon Tristan with drawn sword and stabs him.

In the third act, Tristan is found at his castle in Brittany, hovering near death and nursed by his devoted squire, Kurvenal. His couch is placed in the garden which

commands a view of the sea. From beyond the wall is heard a shepherd's pipe playing a mournful tune which is to change to a sprightly melody if a sail becomes visible, for Kurvenal hopes for the coming of Isolde. Sometimes the wounded man rouses to make faint inquiry and sometimes he sinks into a stupor so deep that the faithful henchman has to listen for the heart-beat to be sure that his master still lives.

At last the shepherd's notes change to gladness and Isolde rushes in. Tristan staggers toward her uttering her name in delirious joy, only to fall dying into her arms. She does not realize that he is dead and tries to woo him to sensibility but, when the truth comes to her, she reproaches him gently for leaving her alone and falls unconscious beside him. Now the shepherd announces that a second ship is coming. It bears King Marke and Melot. Kurvenal, thinking the approach means enmity towards his master, attacks them and falls mortally wounded. But it is only to forgive that the King has come, for Brangaene has told him the story of the love-potion. Isolde is restored to consciousness, but scarcely listens to his words of pardon and chants her own death-song over the body of her fallen hero.

"Tristan and Isolde" marks the final and complete breaking away of Wagner from all conventions. It is the first opera given to the world which fully represents his theories that the music, verse and action should be homogeneous; that the orchestra should be the tonal illustrator of the drama and the commenter on the emotions and situations it contained; that the drama should be esteemed as of paramount importance and that ensembles should be abolished as unnatural. As this was the first opera of the new order to see the light of day, the wildest of controversies was waged about it. Battles royal were fought but today "Tristan and Isolde" is generally esteemed one of the masterpieces of the musical world and is regarded by many

enlightened critics as holding the first place among Wagner's works.

The Wagnerian plan of "endless melody" in the orchestral score practically precludes having any clearly and definitely defined numbers in the work.

The first act is prefaced by an orchestral number containing the all pervading theme of love, which we soon feel is the central idea of the drama, the theme of The Glance, of Desire, of the Love Philter, the Death Potion, the Magic Casket, the Deliverance by Death.

After the curtain rises, the first motive we hear is that of The Sea, and which appears in one line of the song sung by the young sailor from the mast. It appears again, first given by the 'cello, again as the sailor repeats his verse which tells that the wind is carrying them home, and later the winds, both wood and brass, voice the theme and are accompanied by the strings illustrating the action aboard ship. The sailor's son incenses Isolde, and we hear another theme, that of Anger, from 'cello and double bass.

Other motives heard in this act and not in the prelude are those found in the song Kurwenal sings about a Sir Morold, known as the Glory to Tristan theme; Tristan Wounded, which appears in the song Isolde sings in describing how she cared for Tristan when he was ill; and Tristan the Hero; these, and those already heard in the Vorspiel, appear again and again. Before the opening of the second act the orchestra foretells the nature of the scene by giving us the motiv of the Day, which later we find to be the enemy of Tristan and Isolde, of Impatience, of Ardour and Desire, and as the curtain rises sounds of distant hunting horns are heard. Passionate Transport, heard when Tristan and Isolde meet in the garden, is a new theme, and in contrast to that of Day, we hear the Invocation to Night, an enchanting, mysterious passage. Death the Liberator, heard in the first prelude, appears in this act in the duet of Tristan and Isolde. Consternation is heard when King Mark discovers

the lovers, and then Anger, a motiv from the first act, and Confession of Love, first heard in the Vorspiel. These, with the theme of Day and Night, of Felicity and the Death song, complete this second act.

The Shepherd's melody furnishes the theme of Sadness, and the orchestra wails out its story of Solitude; the scene is lightened for a moment by a new theme, Kurwenal's Joy, heard first in his song when he tells Tristan how he brought him to his ancestral home from Cornwall, and again is heard Glory to Tristan. Ardour appears again as Tristan tells of his love for Isolde, and naturally that of Impatience mingles with it. His speech is rather rambling and incoherent, and the orchestra tells us all that is passing through his mind by repeating the themes of Night, Day, Desire, Death, and Death the Liberator. Tristan Wounded is again heard, and gives us hope, for did not Isolde once cure her lover of his wounds? Then that thought brings with it a change in Tristan, and another theme is heard, Joy, as he cries "Isolde comes!" But we feel the hopelessness of the situation, for all through this part, where Tristan raves and Kurwenal attempts to comfort him, the orchestra murmurs Tristan's Distress.

After the arrival of Isolde, we again hear the themes of Desire and The Glance; this time it is Tristan's last glance, for as he softly calls her name he dies. After Isolde's last song, and as she falls upon the body of the dead lover, the orchestra tells again the story of Passionate Transport, and as the opera closes we hear the theme of Desire, though now slightly changed.

The great love duet in the second act, the wonderfully beautiful "Night Music" which precedes it, the long and intensely difficult scene for Tristan when he lies suffering and partially delirious during the greater portion of the third act, and the magnificent "Love Death," Isolde's greeting and farewell to her lover, are supreme moments in this "most passionate of love operas."

MIGNON

"Mignon" is a light opera in three acts with text by Barbier and Carré, based upon Goethe's "Wilhelm Meister," and with music by Ambroise Thomas. It was first presented in Paris at the Opéra Comique in 1866.

CHARACTERS.

Mignon, daughter of Lothario, stolen by gypsies.
Wilhelm Meister, a student.
Lothario, a half demented old man, wandering as a minstrel.
Filina, a young actress.
Laertes, an actor.
Giarno, chief of the gypsies.
Frederico, lover of Filina.

The first two acts of Mignon take place in Germany, the last act in Italy. The story opens in the yard of an inn, where soon all the leading characters assemble. Here is Lothario, half crazed and in the guise of a minstrel, but in reality in search of his daughter, who was stolen from him when a little girl. Here, too, comes Whilhem Meister, a wandering student, also a troupe of actors, among whom is the wilful beauty Filina, and a band of gypsies, of whose number is Mignon. The little waif, in their travels from town to town, is made to dance in the streets to the delight of the crowd. She is sleeping at the back of an old cart

on a sheaf of straw but is soon awakened and ordered to dance by Giarno, the leader of the band. The crowd laughs to see the sleepy, slender creature in her rude attire but suddenly she shows unwonted spirit and refuses to do Giarno's bidding. He is about to lay hands upon her when Lothario rushes to her defense and would be worsted but that Wilhelm rescues both him and the girl, ultimately purchasing the latter from her cruel master. Mignon's gratitude amounts to love and she begs to be allowed to serve Wilhelm. Ignorant of the passion he has inspired, he consents to her acting as his page so that thus she may be safe to satisfy her expressed wish to be near him. He, however, has become infatuated with the gay Filina and follows in the wake of her troupe. His admiration flatters the actress and she practises all her arts upon him. At last, Mignon's jealousy makes her so miserable that she is about to end her sorrow in the lake when she hears the music of Lothario's harp and rushes to him. In her anger she expresses a wish that the castle of Rosenberg, in which Filina is playing in the "Midsummer Night's Dream," might be struck by lightning. The demented Lothario, thinking to grant this wish of hers, sets fire to the house. Unknown to him, Mignon is in the building, having been ordered by Filina to fetch some flowers that had been forgotten. She is narrowly saved from death by Wilhelm who, at the risk of his own life, carries her out injured and unconscious.

The last act is placed in Italy. Thither the ill Mignon has been brought, followed by Wilhelm. Her delirium has revealed to him the love she feels for him and he has broken away from Filina. Lothario, now no longer in the humble attire of a minstrel, receives them in his palace which he had abandoned after the loss of his daughter. He shows Mignon many of his possessions and she recognizes certain jewels that she had worn in childhood. Above all, she knows the portrait of her mother and repeats a prayer taught to her in babyhood. By these proofs, Lothario

knows her to be his daughter. Filina has followed them to Italy and Mignon's jealousy momentarily flares up again but Wilhelm proves that he loves her alone and they are united, with Lothario's blessing.

Thomas' treatment of Mignon is ever sensitive and refined and, while not strikingly original, results in a wealth of graceful, gentle melody. It is skilfully framed as regards obtaining the best stage effects and the composer has shown skill and facility in handling the orchestra. The opera is one of the most popular in the repertory of the French operatic stage and on it rests Thomas' claim to world-wide recognition as a composer.

Among the notable numbers are Mignon's famous song, "Non conosci il bel suol" ("Knowest thou that fair land?") and the "Swallow" duet of Mignon and Lothario. In the second act occur the duet of Filina and Wilhelm, "Gai complimenti;" Mignon's song at the mirror, "Conosco un Zingarello;" Wilhelm's aria, "Addio, Mignon! fa core!" possessing wonderful beauty and pathos; the duet of Mignon and Lothario, "Sofferto hai tu" and Filina's dashing polacca, "Io son Titania." In the third act occur "Ah! non credea," sung by Wilhelm, and the love duet, "Ah! son felice, son rapita."

LA GRANDE DUCHESSE DE GEROLSTEIN

"La Grande Duchesse de Gérolstein" or "The Grand Duchess of Gerolstein," is an opera bouffe in three acts, the music by Jacques Offenbach and the words by Halévy and Meilhac. It was first produced at the Variétés, Paris, April 12, 1867.

CHARACTERS.

The Grand Duchess.
Fritz, a recruit.
Prince Paul, a discarded suitor of the Duchess.
Baron Puck.
General Boum, in command of the army.
Baron Grog.
Nepomuc, an aide-de-camp.
Wanda, a country girl.
Iza,
Amelia,
Olga,
Charlotte, } maids of honor to the Grand Duchess.
Lords and ladies of the court, pages, ushers, soldiers, vivandières and country girls.

The story is laid in the imaginary duchy of Gerolstein, in 1720. The Grand Duchess, who has been brought up by her tutor and prime minister, Baron Puck, to have her own way, is a charming though veritable tyrant. She has been betrothed to Prince Paul but does not find him to her liking and, owing to her being in an unhappy state of mind over

the affair, the Baron gets up a war to amuse her. She decides to review her troops. There is a roll of drums and the cry is started that the enemy is advancing but it turns out to be her Highness.

This visit proves fatal, for she falls desperately in love with the handsome soldier Fritz, whose main passions in life are his love for the pretty Wanda and his hatred of General Boum. The Duchess immediately makes Fritz a corporal and as she grows more and more delighted with him, he is promoted rapidly to sergeant, lieutenant and captain. Finally, thoroughly to spite the General, she makes him commander-in-chief and sends him to conquer the enemy. This he easily accomplishes by the original device of making the whole opposing army drunk, his artillery consisting of 300,000 well-filled bottles.

When he returns, crowned with victory, the delighted Duchess finds herself more than ever enamored and hints at the possibility of his receiving other honors. But she finds him a great blockhead in the matter, for he shows that he prefers his Wanda to such distinctions and incurs great displeasure by asking permission to marry her at once.

This proves the death-blow to the Duchess' devotion and she gets up a conspiracy to assassinate the victorious officer on his return from the wedding ceremony. When everything is ready for the bloody deed, the Duchess changes her mind, which is now busied with a new affair with the Baron Grog. Her heart-history bids fair ever to be ill-starred, however, for this latest romance is blighted by the news that her beloved has a wife and four children. She becomes philosophic and decides to marry Prince Paul after all. To quote her own words, "What can one do? If you can't have those you could love, you must try to love those you can have."

In place of assassinating Fritz, she devises the lesser punishment of noisy serenades and hurries him off on a false alarm to fight the enemy. The enemy proves to be a jealous husband who mistakes him for another man and

gives him a caning. Boum is made happy by the restoration of his plume, his emblem of military distinction, Puck is reinstated in the favor from which he had fallen, Grog is sent home safe to his family and Prince Paul is received again as a prospective bridegroom.

"The Grand Duchess" is a notably excellent type of the opera bouffe. Among the numbers worthy of mention are General Boum's "Pif! Paf! Pouf!" song; the Duchess' "Ah! que j'aime les militaires" ("Ah how I love the military"); the duet for Fritz and the Grand Duchess, "Ah, c'est un fameux régiment" ("Ah this a famous regiment"); Prince Paul's reading from the Dutch Gazette, "Pour épouser une princesse" ("To take as bride a princess"); the sabre song of the Grand Duchess; the rondo of Fritz, describing his exploits; the declaration of the Duchess, "Dites Lui" ("Say to him"); Boum's ballad, "Max était soldat de Fortune" ("Max was a soldier of fortune"); the wedding chorus; the song of the Duchess. "Légende du verre" ("Legend of the glass") and Fritz's complaint, "Eh bien, Altesse, me voilà" ("Ah well, your grace, I'm here").

ROMEO AND JULIET

"Romeo and Juliet," an opera in five acts with words by Barbier and Carré after Shakespeare's drama and music by Charles Gounod, had its first presentation at the Théâtre Lyrique, Paris, April 27, 1867.

CHARACTERS.

The Duke of Verona.
Capulet.
Tybalt, nephew to Capulet.
Gregory.
Paris.
Romeo.
Mercutio, Benvolio, } friends of Romeo.
Stephano, page to Romeo.
Friar Lawrence.
Gertrude, the nurse.
Juliet, daughter of Capulet.
Ladies and nobles of Verona, citizens, soldiers, monks, pages, and retainers of both houses.

The opera opens in the palace of the Capulets, where a masked ball is in progress. Romeo, of the rival house of Montague, comes disguised as a pilgrim and he and Juliet at once fall in love. There are two unfortunate circumstances to be considered in connection with this occurrence,

for they are scions of houses between which a deadly enmity exists and Juliet is already betrothed to Paris. Juliet's kinsman, Tybalt, recognizes Romeo and reveals his identity, vowing vengeance on the youth for his intrusion but Capulet himself, in the true spirit of hospitality lets the incident pass and the act ends, as it began, with dance and song.

The famous balcony scene which follows, is taken almost intact from Shakespeare and forms the second act. In the third act, the clandestine marriage of Romeo and Juliet is consummated in the Friar's cell, the holy man hoping that by the union the feud may be terminated. Romeo's page, Stephano, who does not figure in the Shakesperian text, is discovered searching for his missing master near Capulet's door in Verona. A boyish bit of arrogance on his part provokes the servants of the house to draw upon him and shortly thereafter Romeo and his friend Mercutio meet Tybalt and the Capulets in the street and the quarrel becomes general. The outcome is that Mercutio is slain and Romeo avenges him by killing Tybalt.

In the fourth act, Romeo visits Juliet in her chamber and departs just as her father comes in to remind her of her approaching marriage to Paris. While the guests assemble for the nuptials, Juliet seeks the Friar again for advice. He gives her a sleeping-potion which will render her unconscious and will lead her friends to think she is dead. She is to be carried in this condition to the tomb of the Capulets and is to be waked when Romeo comes to take her away. Thence in the fifth act comes Romeo, thinking his sweetheart dead. He has taken poison in his grief and Juliet is revived only to find him beyond mortal aid. She stabs herself and dies in his arms.

"Romeo and Juliet" is regarded as inferior in musical interest and merit to "Faust" but none the less contains several numbers of undeniable beauty. Acknowledged to be of worth are Mercutio's "Queen Mab" aria; Juliet's waltz song at the ball; the duet of Romeo and Juliet, "I pray

thee go not yet;" the amorous music of the balcony scene, (reminiscent of the garden scene in Faust), a notable passage being Juliet's song beginning "Thou knowest the mask of night is on my face;" the solo of Friar Lawrence, "Oh! Smile, fair heaven, upon this marriage;" the page's song in the third act; the duet of parting in the fourth act, "No, love, it is not day;" the Friar's solo as he gives the potion to Juliet and the orchestral prelude to the tomb scene.

MEFISTOFELE

"Mefistofele" or "Mephistopheles," a grand opera in four acts with prologue and epilogue, both text and music by Arrigo Boito, was first presented at La Scala, Milan, in 1868. It is a paraphrase of both parts of Goethe's Faust, with additional episodes taken from the treatment of the legend by other authorities.

CHARACTERS.

Part I.

Mephistopheles.
Faust.
Margaret.
Martha.
Wagner.

Part II.

Helen.
Faust.
Mephistopheles.
Pantalis.
Nereus.

The prologue takes place in heaven where the mystic choir is heard and Mephistopheles appears and promises to conquer the soul of Faust. There is a chorus of cherubim and final psalmody of the penitents on earth.

The first act opens in the public square at Frankfort, where the students and peasants are celebrating Easter.

Here Faust and Wagner meet Mephistopheles in the guise of a friar. The gray-clad figure follows Faust as he strolls home at the close of the day and tracks him to his laboratory, where it conceals itself. Faust begins to read in his Bible and this brings the fiend forth in horror. He has suddenly assumed the garb of a knight with a black cloak on his arm. He discloses his nature and the object of his visit and the interview is concluded with the signing of the Devil's contract by Faust. The fiend previously has made plain all the conditions. He will be Faust's slave on earth but in the hereafter, their parts shall be changed. Says the unhappy man, "The other life never troubles my thought. If you can grant me but a brief blessed hour wherein to calm all yearning, if you can reveal to me my own heart and the world's, if I can say once, once to the flying moment; 'stay, stay for thou are lovely,' then let me perish and the pit may engulf me."

They are borne away on Mephistopheles' magic cloak to Margaret's garden, where Faust makes love to the maiden, Mephistopheles pretending to be infatuated with her mother, Martha. The second scene of the act represents the Witches' Sabbath on the Brocken, where the evil spirits are making merry. Here Mephistopheles, their king, comes with Faust to receive their homage. Faust is granted a vision of Margaret, haggard and fettered, and resolves to go to her succor.

The third act is laid in the prison, in which Margaret is incarcerated for murdering her new-born child and for giving to her mother, all unwittingly, a sleeping-potion which proved to be a deadly draught. She sits on a heap of straw, singing wildly, her reason half gone. Faust appears and begs her to fly with him. She raves in her madness, asking him why his lips are so cold and telling him the order of the graves he must dig on the morrow, the third to be for herself. But Mephistopheles urges him away just as the dawn appears. As it paints the sky, the soul of Margaret is released and receives salvation.

In the fourth act, the scene changes to classical Greece where Mephistopheles, true to his promise of giving him earthly pleasure in return for his services in hell, allows Faust to make love to Helen of Troy, who conducts him to her bower. In the epilogue, the grandeur of this scene is exchanged for the familiar laboratory of Faust where he reflects on the hollowness of life and finds solace in the thought of heaven, Mephistopheles is again at his side, urging him to go forth in the world with him. Heavenly music comes to his ears and gives him strength to resist. He seizes the Bible and prays for help from above. His prayers are heard and, as he dies, a shower of celestial blossoms falls upon him in benediction.

Boito had worked for a number of years on this opera with the intention of calling it "Faust," but the appearance in Milan of Gounod's "Faust" just before it was finished forced the disappointed composer to change the name to "Mephistopheles." Later judgment terms it the most original, noble and stately of all the operas founded on Goethe's poem but its first presentation was a complete failure. The critics at once applied to the composer the most stinging appellation they could devise, "The Italian Wagner." Later performances proved more successful and the opera now holds a fairly conspicuous place in the repertory of the opera houses of Italy and France. It has also been given in Germany, England and the United States.

The music of the prologue is considered one of the finest portions of the score, its finale being especially impressive. Faust's aria, "Dai campi, dai prati" ("From the fields, from meadows") is one of the lyric moments in the first act and leads to a sonorous proclamation by Mephistopheles, "Son lo spirito" ("I'm the spirit"). In the "garden" act, the quartet of Faust, Margaret, Mephistopheles and Martha beginning, "Addio, fuggo" ("Farewell, Away") and Mephistopheles' song over the globe of glass, "Ecco il mondo" ("Here's the world") form the more noticeable numbers. The duet of Faust and Margaret

in prison, "Lontano, lontano" ("Far distant, Far distant") is of exceptional beauty and is surpassed only in worth and the qualities that make for popularity by the duet of Helen and Pantalis on the night of the classical Sabbath, "La luna immobile" ("The changeless queen of night").

ANTON VAN ROOY,

1869-

As Hans Sachs in The Meistersinger.

A native of Rotterdam, this distinguished basso was engaged in business until his twenty-sixth year. He received most of his musical instruction from Stockhausen, at Frankfort. His first public appearances were in concert and he gained a fine reputation as a singer of lieder and oratorio. In 1897, he atttracted the attention of Frau Wagner, who called him to Bayreuth. There his great parts were Amfortas and Wotan, particularly the latter, in which he greatly distinguished himself.

The next year he sang successfully in German opera in London and the following year, 1899, in America. In New York he was a member of Grau's opera company and was very well received. He has since become a great favorite and his future promises to be brilliant.

DIE MEISTERSINGER VON NURNBERG

"Die Meistersinger von Nürnberg" or "The Mastersingers of Nuremberg," Richard Wagner's only comic opera, was presented in Munich, June 21, 1868, under the direction of Hans von Bülow. The idea of the opera was suggested to the composer in boyhood, as was "Tannhäuser," by the reading of one of Hoffmann's novels and was planned as a kind of "Mastersinger" companion-piece to the "Minnesinger" contest in "Tannhäuser." The sketch was drawn up in 1845, during a summer holiday but soon was set aside for other composition.

CHARACTERS.

Master Singers:
- Hans Sachs, a cobbler.
- Veit Pogner, a goldsmith.
- Kunz Vogelgesang, a furrier.
- Konrad Nachtigal, a buckle-maker.
- Sixtus Beckmesser, a town clerk.
- Fritz Kothner, a baker.
- Balthazar Zorn, a pewterer.
- Ulrich Eisslinger, a grocer.
- Augustus Moser, a tailor.
- Herman Ortel, a soap-boiler.
- Hans Schwartz, a stocking-weaver.
- Hans Foltz, a coppersmith.

Sir Walter Von Stolzing, a young French knight.
David, apprentice to Hans Sachs.
Eva, Pogner's daughter.
Magdalena, Eva's nurse.

A night-watchman.
Burghers of all guilds, journeymen, apprentices, girls and people.

To appreciate this opera and the clever satire conveyed in it, one must have some knowledge of the Mastersingers and the rules that hedged them about. The members of the guild, who were burghers instead of knights like the Minnesingers, held different rank according to their proficiency. When a certain number of tunes had been mastered, the member was a singer; when he could write verses to a given air, he had developed into a poet; when he could set his poetry to music of his own invention, he was worthy to be called a mastersinger. There were no less than one hundred rules which composed the Tabular. Of these, thirty-three were concerning errors to be guarded against. One aspiring to membership must pass an examination and, if the chief examiner or marker chalked up seven mistakes, the candidate failed of admission. Frequent competitive tests with prizes were held.

The scene of "The Mastersingers" is laid in Nuremberg in the Sixteenth Century. On a Sunday afternoon (St. John's Day) service is just being completed in St. Catherine's church. An oblique section of the church is shown, the last pews in the nave being visible. The good townfolk are there, among them Eva, the fair daughter of the goldsmith and mastersinger Pogner, accompanied by her nurse and companion, Magdalena. Standing near a pillar at some distance from the worshipers is Walter von Stolzing, a young Franconian knight, who is intently watching the charming girl as she takes part in the hymn which is being sung. Eva is not unconscious of his gaze, for she turns repeatedly to give him a glance of encouragement. The hymn is ended and the people rise from their seats and start homeward. As Eva and Magdalena pass Walter, he addresses the young girl and she, eager to give him an opportunity to speak, makes the excuse of having left her kerchief and her pin in the pew. Magdalena thus is com-

pelled to absent herself for a moment and Walter seizes the chance to question Eva as to whether she is betrothed or free. Magdalena, seeing the drift of affairs, ends by answering his question. Eva is pledged to wed but she knows not to whom. The morrow shall decide that, for on that day the mastersingers are to hold a contest and to the victor, if he be unmarried and Eva be not opposed to him, her hand is to be given. Such is her father's wish and promise. Walter knows nothing of what being a mastersinger means, but Eva's assurance that she will choose him "or else no one," fires him with the determination to become a member of the singers' guild and thus to win the hand of the maiden whom, although he has known her but a day, he has grown to love passionately.

Magdalena's admirer and favored suitor is David, a young apprentice to Hans Sachs, the cobbler of the town and most gifted poet among the mastersingers. David and his fellow apprentices begin preparing the church for holding the mastersingers' meetings. Magdalena and Eva now entrust Walter to David for instruction and directions as to what he must sing and how he must sing it. As soon as the maiden and her nurse have gone, David attempts to keep his promise and to give Walter some idea of the requirements for entering the guild. But he finds the young knight wholly ignorant on every point concerning the matter and, after rattling off a long list of titles of the different kinds of songs and citing some of the rules governing their use, he gives up in despair and, with his fellows awaits the sport that he knows will come from the appearing as a contestant before the masters of such an uninformed singer as Walter. Pogner, Eva's father, enters accompanied by Beckmesser, the town clerk, a well informed, somewhat pompous and thoroughly self-satisfied old bachelor, who long has been a suitor for Eva's hand and who is confident that tomorrow will see him the victor. He is eager that a word in his favor be spoken to the girl and this the goldsmith promises to do. Walter comes forward and

is given hearty welcome by Pogner at whose house he had been a guest the day before. One by one the mastersingers arrive and when all are assembled and the roll has been called, Pogner makes an address, in which he formally announces his decision to give his daughter's hand and dowry to the man who wins at the contest on the morrow. The question is raised whether it is right thus to dispose of a young girl's heart, and Pogner states that Eva will not be asked to wed the winner unless she loves him. Beckmesser voices a fling at Hans Sachs that perhaps the cobbler would like to win the girl but Sachs declares that they both are too old for so young and fair a maid as Eva. This incenses the town clerk but he bides his time to get even. Pogner announces Walter's desire to sing before the mastersingers and, when the young applicant is asked where he had been taught to sing, he declares that from an old book which his sire gave him, he at wintertide beside the hearth read of spring and of returning summer and thus from this book of Walter von der Vogelweide he has learned his singing. The masters are dubious, all save Hans Sachs, who feels that possibly the young fellow may possess powers which are of worth. The trial song is at hand and Beckmesser is appointed "marker." He enters the little curtained enclosure and when all is ready he gives the signal for Walter to commence. Walter sings but it is a rhapsody of love and passion for the maiden he loves and hopes to win — a song far removed from the formal, rule-bound thing to which the masters are accustomed. Beckmesser's marking-board soon is covered over with the record of mistakes made and he is not slow to show his dislike of the singer whom he fears is favored by Eva. Sachs takes exception to Beckmesser's attitude and thus further inflames the town clerk, who now turns and twits Sachs with neglecting his cobbling in order to be a poet, citing, as an instance, that he has, himself, waited for days for a pair of shoes which Sachs had promised to finish but had not completed. Sachs laughingly assures him the shoes shall be ready that evening

and the mastersingers break up their meeting in something closely resembling a row, all of them being incensed at Walter's boldness in attempting to sing before them. Only Sachs keeps apart from the general indignation. As Walter rushes away and as the mastersingers and apprentices leave the church, Sachs stands looking at the chair the young singer had occupied. The song, although new and apparently formless, had conveyed to him something of strength and worth. He walks out thoughtfully as the curtain falls.

On the evening of the same day, David is putting up the shutters for the night on Hans Sachs' shop, which stands just across the street from Pogner's house. Other apprentices are similarly employed near by and are singing happily, when Magdalena appears and questions David as to the outcome of the trial. He informs her that the young knight was "outsung and outdone" and she, angered at the information, refuses to give him the goodies she had brought him in her basket and hurries back into the house. The apprentices, who have watched this meeting, make fun of David and a quarrel is imminent, when Sachs appears and orders the boy into the shop and to bed. Sachs himself enters and prepares for work. Pogner and Eva come slowly up the street, both rather thoughtful, for the father begins to doubt the advisability of the course he has taken in promising his daughter's hand, while the girl is eager to know the results of the singing-test. They sit down for a few moments in an arbor beneath a lime-tree in front of the door but Magdalena soon appears and the two women speedily manage to get the father into the house. Then the nurse tells Eva what David has had to report concerning Walter's failure.

Sachs appears at the door of his shop as the women go into their house. He wishes to work but the memory of the song Walter sung still lingers in his mind and spirit. He feels its power yet he cannot classify or analyze it. He knows that it is good but cannot tell why. The poet in him responds to the utterance of genius, strange though that

utterance may be. Eva comes and tries by skilful questioning to learn the details of the afternoon. Sachs quickly sees the trend of her inquiries and teases her and amuses himself by disparaging Walter's work and worth. She leaves in anger, going to Magdalena, who informs her that Beckmesser is coming that evening to sing as a serenade before her (Eva's) window the song he is to use in the contest tomorrow. Eva says that Magdalena shall sit by the window and receive the serenader when he arrives. Just then Walter comes down the street and Eva runs to him with frank confession of her love for him. They plan to elope but the night-watchman passes just as they start and Sachs, who from the partly closed window of his shop has been noting what has been passing, throws wide the shutters and floods the street with light so that they cannot pass without being seen. They are about to make a dash for it, when Beckmesser appears and begins tuning his lute preparatory for his serenade. Sachs commences a lusty song and a vigorous pounding on his last as the singing starts and, when Beckmesser pleads with him to be silent, he replies that as the honorable town clerk complained of the delay in receiving his shoes the cobbler must of necessity work at night and get them finished for the morrow. Beckmesser finally agrees to Sachs' proposal that while the serenade is being sung he shall act as "marker" and by driving a peg into the shoe every time a mistake is made in the song, they both will be able to accomplish what they wish to do. Beckmesser begins and Sachs indulges in such frequent marking of errors that he has his shoes completed before the serenade is ended. The noise rouses the neighbors and, David looking out of his lattice window, sees Magdalena at her window, receiving Beckmesser's serenade. He quickly descends to the street and begins to belabor the honorable town clerk. Others join in and a veritable mêlée ensues. Eva and Walter, hidden in the arbor, attempt to make their escape in the confusion but Sachs rushes forward and, pushing the half fainting girl into the arms of Magda-

lena, who just then appears at the door, seizes Walter by the arm and drags him into the shop. The night-watchman's horn is heard and the people scurry into their houses, leaving the sleepy and not over-courageous guardian of the night to announce that it is eleven o'clock and that all is well.

The next morning, Sachs sits in the sunshine in his living-room, reading in an old folio. David comes and finds him so engrossed that he notices nothing. Finally, when aroused, the master has his 'prentice sing the song that has been learned for the day and then bids him go prepare for the festival. Sachs falls to meditating on the possible reasons and causes for the disturbance of the night before, but can reach no conclusion. Suddenly, Walter appears at the door of the room wherein he has slept since midnight. He greets Sachs heartily and tells him that he has had a wonderful dream. He is asked to relate it and, as he does so, Sachs writes it down, skilfully guiding the recital so that the song, as far as it goes, is formally satisfactory. It is not completed, however, for Walter's inspiration seems to lag and both he and Sachs leave to dress for the festival.

Beckmesser peeps in at the window, then slowly enters and peering about finally discovers on the table the manuscript of the poem Sachs just has noted down. He concludes at once that it is designed for the contest and that the cobbler-poet will use it. Sachs surprises him as he is examining it and, when Beckmesser suggests that it is to be sung at the contest, Sachs laughingly presents the manuscript to him with full permission to use it as he may see fit. Beckmesser is delighted and now is sure of winning Eva's hand. He has scarcely gone when Eva comes, ready for the festivities. She offers as an excuse that one of her new shoes pinches her but Sachs quickly sees that to learn the whereabouts of Walter is the true object of her visit. Walter appears and the cobbler suggests that a little music would lighten the labor of correcting the shortcoming in

Eva's shoe. The enamored young knight sings to his love and thus adds the needed third part to the dream-song. When both singing and shoe are simultaneously finished, Sachs hails the melody and poem as a master-song and declares that it must be christened. David is called in and Magdalena arriving at the same time, the five sing about the song and what it shall accomplish at the contest.

The scene changes and on the banks of the River Pegnitz, outside the gates of Nuremberg, the folk assemble for the festival. The various guilds arrive, there is dancing and jollification. At last the mastersingers approach with all due pomp and ceremony. Hans Sachs is hailed by the populace and, when all have taken their places, he calls attention to the prize that is offered. At last Beckmesser advances to sing for the prize. He attempts the poem that Sachs gave him but so mixes and mangles it that his hearers soon are in shouts of laughter and he is forced to desist. He then accuses Sachs of having written it and Sachs, in defense, declares that the poem is not of his own fashioning, that the song is beautiful and that it needs but to be properly given in order to prove its author a master-singer. He calls for some one to sing it and Walter advances. The melody and words are so beautiful that both common folk and masters are charmed and when it is ended Eva crowns the singer with laurel. Pogner will place the silver chain of the mastersinger order about his neck but Walter motions him away. He will have "none of the masters." Sachs, however, with dignity and eloquence points out to him the beauty and value of the art that has given such a prize and, as Walter accepts the chain, Eva removes the laurel wreath from her lover's head and with it crowns Sachs himself, the people acclaiming him as "Nuremberg's darling Sachs."

Musically "The Mastersingers" is conceded the most beautiful and the most inspired of all the Wagner operas. Its prelude is a master work, whether viewed in the light of melodic and harmonic beauty or as a wonder in contra-

puntal writing. The three great songs for Walter, "Am stillen Heerd" ("By quiet Hearth"), in which he tells of his having first learned to sing; "Fanget an" ("Now begin"), with which he tries for the mastership, and the immortal "Prize Song," which he composes in Sachs' room and which he sings with such happy results at the contest, are brilliant refutations of the charge that Wagner could not write fluent, beautiful melody. The quintet, sung in the last act at the "christening" of the "Prize song," remains unsurpassed by anything that Wagner or any of his predecessors have achieved along the line of effective ensemble writing. The musing of Sachs before his shop and his monologue when alone in his room are of supreme interest and loveliness. The address of Pogner before the mastersingers is of the finest quality and the entire scene of the serenade of Beckmesser shows Wagner's great genius as musician, humorist and poet in the most brilliant light.

AIDA

"Aïda," a romantic grand opera in four acts, with music by Giuseppe Verdi, and with text translated from the French of Locle by Antonio Ghislanzoni, received its premier performance in Cairo, Dec. 24, 1871. The opera was written by the order of the Khedive of Egypt.

CHARACTERS.

Aida, a Captive.
Amneris, daughter of Pharaoh, King of Egypt.
Rhadames, an Egyptian general.
Amonasro, King of Ethiopia.
Ramphis, High Priest of Egypt.
A Messenger.
Priests, priestesses, ministers, captains, soldiers, functionaries, slaves and Ethiopian prisoners.

The scene of the opera is laid in Memphis and Thebes, in the time of the Pharaohs. Aïda is the daughter of Amonasro of Ethiopia, who has risen unsuccessfully against Pharaoh. The girl, sharing in the fortunes of war, is taken captive by the Egyptians and is given as a slave to Pharaoh's daughter, Amneris. Rhadames, a young general, is loved by both Amneris and her slave and the latter is secretly loved by him.

The High Priest, Ramphis, announces the approach of the Ethiopians against Thebes and Rhadames is chosen to

march against them. He returns in triumph with their King, Amonasro, disguised as an officer, chained to his chariot-wheels. It may be added that he is ignorant of the fact that Aïda is the daughter of Amonasro. The suspicions of Amneris that there is an attachment between the general and her slave have been growing and during his absence she has devised a pretty test. She announces in the presence of Aïda that Rhadames has fallen in battle and the girl's misery is sufficiently evident to set her doubts at rest.

Pharaoh is so pleased with the military prowess of Rhadames that he concludes to recompense him with the hand of his royal daughter. Naturally, the joy of Rhadames is not overgreat. Meantime, Aïda fearing for the fate of her father, whose identity is not known at the Egyptian court, pleads that the captives may be released. Rhadames adds his prayers to hers. Pharaoh pardons all save Amonasro, whom he retains at the palace and thus the father and daughter are brought into communication. At Amonasro's suggestion, Aïda begs from her lover the military plans which shall lead to the recovery of the Ethiopian kingdom and the liberty of its ruler. The lovers have a secret meeting near the temple of Isis and Rhadames, influenced by Aïda, yields the plans and consents to fly from Egypt with the captive King and his daughter. The interview is overheard, however, by Amneris and the High Priest and Rhadames is denounced as a traitor. Aïda and her father escape but Rhadames is tried and sentenced to be buried alive beneath the floor of the temple of Phtah. He is offered the hand of Amneris as an alternative but refuses to accept it. When he descends into the vault, he finds Aïda waiting to share his death. The priests seal their tomb with a rock, while Amneris kneels in prayer above their living sepulchre, her jealousy proving stronger than her anguish even at the last.

The music of "Aida" possesses marked dramatic power and native oriental coloring is woven into its texture, the

effect in the sacred chants and dances being achieved largely with harps and flutes.

A short fugued introduction played softly precedes the first act, and contains a suggestion of the mysterious, which again and again is felt throughout the opera.

The opera in its entirety is stately and majestic in conception, brilliant and melodious in music, and serves as a vehicle for unbounded stage display.

Among the principal numbers are Rhadames' tenor solo "Celeste Aïda" ("Heavenly Aïda"), sung in the first act. It is a charming romanza, in which we hear mingled the visions of triumph, of love, and of glory. He sings of Aïda crowned by his valor, and ends his song in a soft tenor strain; the clarinet is noticeable in the staccato accompaniment, which lends a peculiar, rather melancholy, effect; Aïda's lament "Ritorna vincitor" ("May laurels crown thy brow"), in which she gives expression to her anguish, for war means death to either her father or her lover, and her heart is torn with love and with fear for both; she ends by calling in piteous appeal to the gods, to whom all things are possible; the hymn of the high priestess to Phath, in the scene in the Temple of Phath where an elaborate service is taking place; Aïda's soprano solo with its peculiar Oriental melody, answered by a chorus of priestesses, who in turn are answered by the heavy chant of Ramphis and his priests. It is in this scene that the sacred dance of the priestesses occurs, and then while clouds of incense rise to the all-powerful Phath, and the fantastic wail or hymn continues, Ramphis places the veil upon Rhadames and consecrates him to the cause, urging him to prove worthy of the charge with which he is intrusted; Rhadames replies in an expressive prayer for divine guidance and support, "Mime custode" ("Divine custody"), dons the armor, and departs, while the priestesses continue the mystic dance and the chant to Phath, and so this most interesting and mysterious scene closes.

In the second act we hear the chorus "Chi mai" sung by the women in attendance upon Amneris as she is being attired for the great festival of welcome for Rhadames, and hear her in her joyful anticipations unite with them in the chorus which tells of the courage and the brave deeds of the hero; and for her diversion Moorish slave boys enter and execute a quaint dance, waving their brilliant long feathers to and fro. The melody for this dance is peculiar, and in it we hear a passage of consecutive thirds and sixths on the pedal point, G.

Now Aïda enters, all other attendants are dismissed; we hear the same theme that we heard in the prelude, for the climax is reached. By feigned kindness and sympathy Amneris makes Aïda betray her love for Rhadames. Amneris triumphs over her with cruelty, and after telling her that she, Amneris, is to be his bride, she orders Aïda to be present at the festivities as her slave. Aïda, left alone for the moment, prays to the gods in a most appealing woeful song "Ah, piet Che più me resta?" ("Ah Sorrow! For me will it never cease?") and we hear its notes faintly as she slowly walks away.

The scene changes to the entrance of Thebes. There is the royal platform on one side, and we see imposing temples, gigantic sphinxes, and rows of palms; Egyptians throng the street and sing the praises of Isis and of their king, "Gloria all' Egitto" ("Glory to Egypt"). At the close of this chorus a brilliant fanfare announces the arrival of the Egyptian host, and the troops march slowly past the king, playing a pompous march upon long Egyptian trumpets. It was for this opera that Sax invented these instruments.

In the third act we hear strange, monotonous and yet interesting and fascinating music, which gives the effect of the charm and mystery of an Oriental moonlit night, and then the curtain rises upon a scene on the banks of the Nile, and our eyes repeat to us what our ears have already told us.

The scene is most romantic, and from the temple of Isis, upon which the moolight falls, we hear a weird chant of female voices praising the gods. After Amneris and Ramphis enter the temple there is a solemn hush, and the solitude of the scene is increased by the music of flutes and oboes, and mystery is everywhere. Aïda enters, and while waiting for her lover she sings her beautiful though melancholy song "O cieli azzuri" ("Oh! skies of blue"). Turning, she sees her father, and then ensues one of the finest duets in the opera. He urges her to use her power with Rhadames to save her country and break her own bonds of serfdom. She cannot treacherously betray her lover. With fine sentiment Amonasro pleads with her, singing of their native land, of its forests, its valleys, its temples, describes the horrors of war, and finally calls upon the spirit of her mother. There is fury, fire, pathos, love, hate, all these passions depicted in the music, but as Aïda falls at the feet of her father, there comes a lull, and we hear her plaintive cry for mercy.

In the final scene there is the plaintive rapturous song of the lovers, in which they bid farewell to life "O terra addio" ("O earth adieu"). The strange chant of the priests and priestesses is heard above the lover's duet, and as the song grows faint the curtain falls.

As has been stated, this opera was written for the Khedive of Egypt to open his theater in Cairo. The text was to be purely local, and the first outline of the story was made by the Egyptologist, Mariette Bey, but was changed to suit the purposes of dramatic opera by Verdi and his librettists. Verdi was not present at the first production, a fact to be regretted, as not all of his operas were at once accorded such genuine approval as was this. It was given before a critical and distinguished audience, and called forth highest praises, for Verdi had not only given them a beautiful, powerfully dramatic opera, but had preserved throughout the local coloring in dances, solos and chants.

LA FILLE DE MADAME ANGOT

"La Fille de Madame Angot" or "Madame Angot's Daughter," an opera bouffe in three acts, the words by Clairville, Siraudin and Koning and the music by Charles Lecocq, was first presented at the Fantaisies Parisiennes, Brussels, in November, 1872.

CHARACTERS.

Mademoiselle Lange, an actress, favorite of Barras.
Clairette Angot, betrothed to Pomponnet.
Larivaudière, friend of Barras and conspiring against the Republic.
Pomponnet, barber of the market and hair-dresser of Mlle. Lange.
Ange Pitou, a Poet in love with Clairette.
Louchard, police officer at the orders of Larivaudière.
Amarante, Javotte, } market-women.
Hersillie, a servant of Mlle. Lange.
Trenitz, a dandy of the period, officer of the Hussars.
Babet, Clairette's servant.
Cadet, Guillaume, Buteaux, } market-men.

The scene of the opera is laid in France just after the revolution of 1793. The directorate has been established

and Barras is at its head. The characters are semi-historical. The heroine is a charming flower-girl called Clairette, daughter of the famous Madame Angot, who has been educated better than most of her associates and has been adopted as "Child of the Market." A marriage with Pomponnet, a hair-dresser, has been arranged for her against her will, for she is in love with Ange Pitou, a satirist and writer of political songs, who is continually getting into trouble on account of his revolutionary effusions. His latest composition has been in disclosure of the relations between Mlle. Lange, the actress and the favorite of Barras, and one Larivaudière. The latter has bought him off. Clairette gets possession of the song and, to avoid her marriage with Pomponnet, sings it publicly and is, as she expects, arrested and her wedding unavoidably postponed. Mlle. Lange summons the girl to her to learn the reason of her attack and is surprised to recognize in her an old schoolmate. Pomponnet loudly protests her innocence and says that Ange Pitou is the author of the verses. Mlle. Lange already knows of this Ange Pitou and is not unmindful of his charms. He has been invited to her presence and comes while Clairette is present and the interview is marked with more than cordiality. The jealous Larivaudière appears meantime and, to clear herself, Mlle. Lange declares that Ange Pitou and Clairette are lovers and have come to the house to join in a meeting of conspirators to be held at midnight. The conspirators arrive in due time, but in the midst of proceedings, the house is surrounded by Hussars; the crafty Lange hides the badges of the conspirators, "collars black and tawny wigs," and the affair takes on the appearance of nothing more dangerous than a ball. The Hussars join gaily in the dance but before the impromptu function is ended, Clairette and Mlle. Lange make the discovery that they both are fond of the poet. Clairette schemes to ascertain whether the other is playing her false and succeeds also in proving to herself that Ange Pitou is untrue. The actress and the

poet receive public disapproval and Clairette consents to marry the faithful Pomponnet.

The music is of so graceful and melodious character as to make "La Fille de Mme. Angot" one of the most beloved light operas France has ever known. It also won great popularity throughout Europe and the United States. Among the prominent numbers are Clairette's romance, "Je vous dois tout" ("I owe you all"); Amaranthe's song, "Marchande de Marée" ("A beautiful fisherwoman"); Ange Pitou's plaint, "Certainement j'aime" ("'Tis true I love"); the political "chanson" which causes the arrest of Clairette, "Jadis, les rois, race proscrite" ("Once kings, a race proscribed"); Pomponnet's "Elle est tellement innocente" ("She is so innocent"); the duet of Clairette and Mademoiselle Lange, "Jours fortunés" ("Happy Days"); the conspirators' chorus, "Quand on conspire" ("When one conspires"); Clairette's songs, "Vous aviez fait de la dépense" ("You put yourselves to great expense") and "Ah! c'est vous, Madame Barras" ("Ah! 'tis you then, Madame Barras").

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